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KINEMATOGRAPH WEEKLY 2/6

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THE MAN IN THE SKY IS A VERY BIG STAR!

"I'm opening it at The Empire when 'HIGH SOCIETY' stops breaking records!"

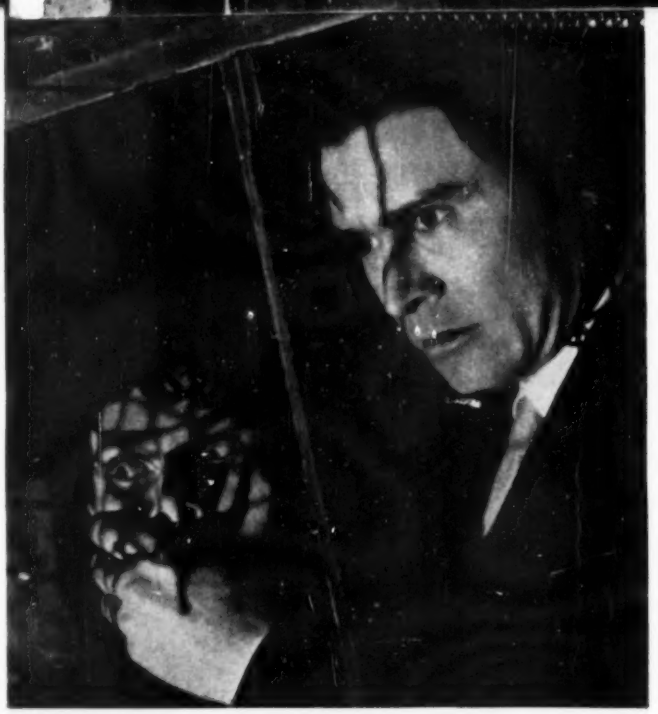
. . . Voted by exhibitors one of Britain's two biggest stars of the past year, Jack Hawkins scores a new triumph this week . . . And so does Ealing! It's MGM's first release from that unit, and the trade is calling it a 100% British winner . . . "The Man in The Sky."

Tension... Excitement... Action...

The Rank Organisation presents
A John Bryan Production

BELINDA LEE

RONALD LEWIS



The Secret Place

MICHAEL BROOKE

with

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GEOFFREY KEEN
DAVID McCALLUM
MAUREEN PRYOR
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Original Screenplay by Linette Perry
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J. ARTHUR RANK FILM DISTRIBUTORS LTD.

BAMBOO
SALTED NUTS
The
World's Best!

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No. 2,578 Thursday, January 10, 1957 Vol. 477

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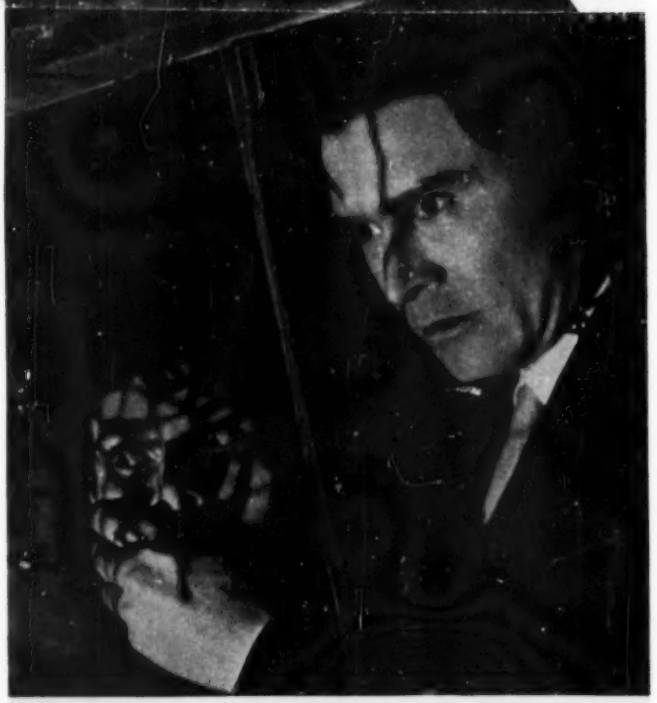

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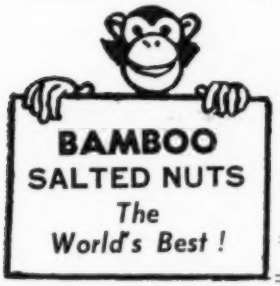

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Enterprise in France

THE French government reduced tax on cinema seat prices under three shillings. But the industry protested vociferously. The reason: the government axed the grant to the industry aid fund by more than £3 million.

Immediately, the industry launched a campaign of protest against the government action. An appeal against the decision was shown on cinema screens throughout the country. It pointed out that the reduction in seat prices was not a government gift, but had been made at the expense of the industry.

Unemployment

It also pointed out that the reduction of the amount paid to the aid fund for industry development would create further unemployment. The matter was raised in the French parliament, where speakers pointed out that the cut in the grant would seriously affect the industry.

In consequence, parliament finally voted that the tax reduction should stand, but that the government should make up the difference to the aid fund.

Sensitive

It should be noted that the price of cinema seats is an item that is accounted for in calculating the cost-of-living index and, of course, that the delicately balanced French government is more sensitive to public opinion.

Nevertheless, the French government's action is a salutary example to our own government.

Is it too much to hope that the realisation of the plight of the industry may still produce some saving action?

LONG SHOTS

ASSOCIATIONS AND THE BILL • LAST 'FILM FANFARE'? • A TRIBUTE

THIS week has been an exceptionally busy one of vital meetings for the trade associations. Both the BFPA and the ASFP on Monday gave careful consideration to the new Films Bill and the points that were raised in the Lords debate. No statements were issued.

However, we are able to give this week some of the major points which the BFPA has raised with the Lords.

The bill was also considered by the CEA finance and management committee on Tuesday and its report was discussed by the general council on Wednesday.

On Tuesday morning the AITC took another look at the draft of the case which is to be presented to the Chancellor and it was decided that one or two points needed to be tidied up and the committee would meet again on January 21 finally to approve the draft.

It is pleasing to note that a number of inspired stories, concerning the industry's case for tax relief, are appearing in the national and important provincial newspapers.

ABC Television's much criticised "Film Fanfare" is unlikely to be aired again. According to Ron Rowson, the company's programme controller, the decision to discontinue the feature was "forced on managing director Howard Thomas by the KRS decision to advise members to stop supplying the programme with excerpts."

This decision was taken when it was revealed that the company would not be able to network the full half-hour Saturday night show from Birmingham to London for several weeks. The alternatives—that London should see half the show, or that the entire show should be presented only in the Midlands and North—were not acceptable.

HOWEVER, ABC Television is planning a new feature and this will be considered at this Thursday's meeting of the committee of the four trade associations.

A proposed title is "The Big Picture," and ABC wants to start the new feature on Saturday, February 16, putting it out an hour later at 11.15 p.m.

This is likely to be a snag. Last Monday's meeting of the KRS television sub-committee considered this much too late to be useful. The recommendation is that, if the show cannot be put on at the earlier time, it should be transferred to a weekday.

THE appointment of Sir Henry French as the first salaried president of the BFPA, and of Arthur Watkins as vice-president, certainly came as a surprise to the trade, but the decisions are logical and sensible.

When Sir Henry announced his intention to resign as director-general of the association for the very good reasons he advanced at the time, the executive council expressed its warm appreciation, and decided on the appointment of a paid president.

It was not easy to fill such an important post and at the same time to replace the knowledge and experience of the director-general.

Sir Henry, I recall, indicated that he would be prepared to continue to serve the BFPA in an advisory capacity for a period after his resignation.

IT is fitting that the executive has invited him to be the BFPA's first paid president and a tribute, in my view, to the invaluable services he has rendered to the producers.

Sir Henry's knowledge will be readily at the disposal of the vice-president, who will be able to get the feel of the job before he succeeds to the presidency on, or before, April 1, 1958, as is proposed.

This arrangement, which Arthur Watkins has welcomed, will ensure continuity in the administration of the policies of the association during a period of great importance to the producers.

In selecting Arthur Watkins I think the BFPA has chosen an excellent man for the job. A very capable administrator, an eloquent speaker and a wit, he has made a host of friends in the trade and has the respect of important people and influential organisations outside of the trade. The exhibitors and the renters will be happy to discuss problems with him at the committee table.

Arthur hopes to take up his new duties by March 1.

Incidentally Arthur cannot claim to be the first paid vice-president. It will be recalled that Hugh Gaitskell joined the association in that capacity, as well as economic adviser, in October, 1945. He resigned the following year.

A CHARMING little speech was made by Mrs. John Davis at the informal dinner at the Dorchester on Monday night that rounded off the JARFID 1957 sales conference, when she presented to Ken Hargreaves and his wife a gift from the JARFID staff to mark their departure for America in March.

Expressing thanks for the present—two paintings of London street scenes by Vasco Lazzolo—Mr. Hargreaves said, "We have a difficult task in front of us in America and, if things are not too easy, we will take a little bit of courage and inspiration from looking at these pictures. There is nothing we will treasure more sincerely than these scenes of London."

He paraphrased a famous Churchillian saying in referring to his new appointment: "Give us the tools and the job will be done—and I am confident that the tools we have in our productions are the right tools. This is a job that has got to be done, not only for the good of the organisation, but in the national interest."

OPENING of a new, independent cinema is something of an occasion these days and there was an appropriate mixture of civic dignity and cinematic glamour in the opening ceremony on Monday of the Savoy, Paddington, on the site of the former Grand cinema.

The venture is not merely an optimistic fancy by newcomers to the industry, for one of the directors of the Savoy, Paddington, Ltd., is Nathan Lee, who built his first cinema as long ago as 1913.

IN spite of the fact that the cost of building is now roughly eight times as much as it was in 1913, Mr. Nathan is confident that it can be a paying business still—if certain conditions are observed.

He believes that the theatre must be modern, comfortable and well equipped and that it should not be larger than 1,500 seats; limitation of size, he contends, is important, and that theory also extends to the screen, which should be wide enough to accommodate the modern systems of presentation.

Many owners, he thinks, have allowed themselves to be mesmerised into installing wide screen for wide's sake, with the result that the size of the screen has become a distraction rather than an attraction.

There may be something in what he says: in any case the future of the Savoy, Paddington, will be the test.

Incidentally, the Mayor of Paddington, Coun. Miss Catherine Rabagliati, has, herself, a family link with the film industry, for her nephew is D. N. Rabagliati, secretary of the RAF Cinema Corporation.

WITH chin pushed forward, hand extended and the laconic greeting, "I'm Mike Todd," the dynamic man who has given his name to a picture-making system and is now in the process of amassing a fortune by exploiting it, bounced around the Dorchester's plush Oliver Messel suite meeting pressmen.

The news he gave them was that his fabulous and highly successful picture "Around the World in Eighty Days" will open in London on May 1.

Where? Mike would not commit himself, beyond saying that he had already negotiated for a leading West End "theatre, not a cinema."

Formalities were expected to be completed and an announcement made this week.

ONE problem was whether the film could be given an extended run without incurring quota obligations, on the same lines as Cinerama.

I understood that he saw Board of Trade representatives on Friday.

Then, in company with Arnold Picker, UA's vice-president in

charge of foreign distribution, he left for Paris, Brussels, Munich, Milan and Rome, thence back to New York.

AFTER Monty Morton's press reception on the Thursday, Mike rocketed off to appear in the BBC's "Highlight" and in double quick time joined the party given by Irving Allen and Cubby Broccoli for Bob O'Donnell, the Texas exhibitor and Variety Club's International Ringmaster.

The early arrivals watched Mike's "Highlight" interview—on a mute television receiver.

Bob is a warm-hearted personality, well liked by those over here who know him. Almost the entire Tent 36 Crew looked in at the party to greet him—C. J. Latta, Bob Wolff, Jack Goodlatte, Jimmy Carreras, Mike Frankovich—past and present Chief Barkers—Ken Hargreaves, Sam Eckman, Tom O'Brien—accompanied by A. R. Mingaye—and David Jones. Among others present were Reggie Baker and Macgregor Scott.

BOB and his wife are in London to get a break from business cares, and to take in as many "first nights" as possible. Top priority is, of course, the Variety Club premiere of Warwick's "Zarak," in aid of the Lord Mayor's Hungarian and Central European Relief Fund.

The show, this Thursday evening, is going to be a spectacular affair. Columbia and Warwick have organised a stage prologue, with a cast of 250 led by Eartha Kitt, Martin Benson, Edric Connor and Herta Dollisch, and featuring the presentation of the Radio City Music Hall spectacle, "The Dancing Waters."

By the end of last week the revenue from ticket sales and space bookings in the souvenir programme had already surpassed, by a substantial margin, the previous highest total achieved by a Variety Club charity show.

IT has been pleasing to note the steady strengthening of Anglo Amalgamated's position in the production and distribution field during the last five years. We had evidence of this when Nat Cohen and Stuart Levy joined the board of Merton Park studios recently.

The company's expanding business, both here and abroad, has necessitated a further reorganisation on the sales side of the organisation.

IT has brought promotion to Alan Kean, who is now general sales manager, and to Bill Saunders, appointed London branch manager.

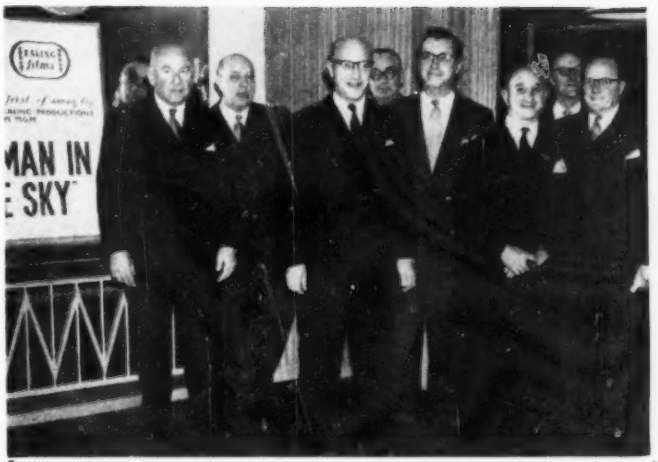
Alan joined Anglo just over two years ago as circuits manager and Bill has been with the company as London representative since January, 1954.

Nat Cohen is now in the U.S negotiating deals, which it is hoped, will give Anglo its biggest and strongest programme of British and American features.

IT is also good to hear that another company is doing good business abroad at a time when conditions in the world markets are so unsettled. Bob Collins, of RCA, tells me that during recent months the company's exports of cinematograph equipment have been running at a very high figure.

The exports include complete RCA sound systems, RCA integrators for Perspecta sound, Varacoustic microphones and optical and magnetic soundheads. In addition to RCA products large quantities of Vidoscope 35-mm. and 16-mm. anamorphic lenses have been sold by RCA, Great Britain, Ltd., with silver screens.

These equipments have gone to all corners of the world, notably to RCA associated companies in India, Australia and Chile, and a remarkably high proportion of the total has been sold to hard currency markets, thus making a valuable dollar contribution to this country's export drive.



Seen here in the cinema at Metro House, London, at the Tuesday morning trade show of Ealing's first film for MGM, THE MAN IN THE SKY, are (l. to r.) Sam Dorin, Sam Burey, Mick Shipman, Douglas King, MGM sales manager, Charles Goldsmith, MGM managing director, Lou Pettigore, Jimmy Gardner and Len Gold

"ARE you promoting Elvis Presley or is he promoting you?" a columnist asked. Henry G. Saperstein, inventor of a new word —"merchaneering"— smiled amiably. "Let's say it works both ways," he replied.

He should know. He is the man who owns the world rights to every item produced under the name of Presley—and he has sold more than 22 million dollars worth of goods in the past three months.

Mr. Saperstein, president of H. G. Saperstein and Associates, a merchandising and promotional consultancy service, is here for two weeks to try to put over to British multiple and chain stores his belief, which sales have proved true in the States, that star names can sell anything.

IT doesn't have to be Presley; it could be Lassie, or the Lone Ranger. Attach the name to the right kind of product, from lipstick to book-ends, and it sells.

Why? Mr. Saperstein declares that he doesn't know. The nearest he can get to it is that a product linked with a star name provides a means of channelling the desire of the child or teenager to emulate or be identified with a hero or heroine. And, he emphasises, in the States it's the teenagers who control the family's purse strings.

He hopes it will be the same over here, although he has no intention of either introducing American goods or duplicating his home market promotion methods.

MR. SAPERSTEIN admits that it was the Disney organisation that started the business of merchandising and that it was developed on behalf of Shirley Temple, Gene Autry, Roy Rogers and Hopalong Cassidy.

But in the past ten years he has built an organisation that has turned the simple tie-up into a major undertaking and created a new side to show business.

If Henry G. really gets going over here, Britain's showmen should find themselves with more opportunities for retail tie-ups than they have ever dreamed possible.

THE trade has lost another well known veteran of the industry by the death of R. G. Rogers. He died suddenly while being treated by a chiropodist in Ipswich, and the news came as a great shock to Ernest Rogers and the family, for RG was thought to be in good health.

He leaves a widow. His only son was killed during the war.

Mr. Rogers was associated with the Poole's theatres in Ipswich, Gloucester and Edinburgh for 40 years. He retired from the latter in 1954, and recently, of course, has been associated with the D. G. Bostock circuit at Ipswich.

HERBERT J. GREEN, JP, who is to be the next chairman of the Scottish branch, CEA, was honoured by the Polish government in exile at a private investiture held in Glasgow on Thursday, last week.

Mr. Green, who has been Scottish treasurer of the Scottish-Polish Cultural Society, has done much to aid exiled Poles in Scotland and Dr. Alex Zawisza, the exiled government's Minister of Foreign Affairs, travelled specially from London to present Mr. Green with the Gold Cross of Merit of Poland. The ceremony was presided over by the Archbishop of Glasgow, the Most Rev. Donald A. Campbell.

The Scottish-Polish Cultural Society has about 23 branches in Scotland and has raised large sums of money to aid the exiled Poles.

FOR three decades Reginald Bromhead gave his services to the CTBF with selflessness, generosity and zeal that will be difficult to match.

More than enough for any one person—except Reginald Bromhead.

Ralph Bromhead tells me that Uncle Reginald left 500 guineas, free of death duties, to the fund. In making the bequest in his will, Reg declared: ". . . . but for the heavy burden of death duties I would willingly have given more to the most worthy cause in which for nearly 30 years I have taken such a close and intimate interest."

His example is ours to follow.

NO occasion is better than the annual Mole-Richardson party as an opportunity of meeting the practical men of production. How many guests were welcomed by Arthur Page on Friday evening I do not know, but, for the best part of three hours of constant coming and going, the large Abraham Lincoln room at the Savoy Hotel was filled.

The party, of course, is also an opportunity for Mole-Richardson's Continental branch chiefs to meet old friends and customers and, of course, each other. In addition to John Page, I chatted with Vernon Jarratt, from Italy, Ryle Gibbs from France, More de la Torre from Spain and Gisell and Hans Schneeburger from Germany. They were all here for the annual business conference.

IT was a pleasure, also, to meet Bay Honri, now well settled at Ealing's new home at MGM Elstree. Gordon Craig, of Kodak, Dick Brown, of Gevaert, lighting cameraman Otto Heller and Harry Waxman, and Arthur Kelly, studio manager of Exclusive's Bray studios, who told me that official approval had at last been obtained for the new stage there and they hoped to be shooting in it by June this year.

It was significant, also, of the modern trend in production that there was strong, and very happy representation from the technical side of both the BBC and ITV: I noticed, however, that there was no fraternisation between the two camps beyond a nod or wave of a hand.

WITHOUT a doubt, all the superlatives of size have been applied to Texas. Probably the most apt for this fabulous state (or should I say "country"?) is giant. And "Giant" could not be bettered as a title for a mighty film about Texas. Everything about the new Warner picture is vast and extravagant, which is how it should be.

At the star-studded premiere last Thursday at the Warner Theatre, Leicester Square, the James Dean fans were there in force. During the later reels of the film they were applauding almost every appearance.

IN the reference to the historic film "Aberdeen, 1906" last week, Edinburgh was mentioned.

This, of course, was incorrect, and the name of the city should have been Aberdeen in all cases, including the reference to James F. Donald, Ltd.

THE STROLLER

A CASE FOR THE CHANCELLOR

Bankruptcy Faces These Independents

THE CINEMA being offered for sale looked to the potential customer a reasonably attractive proposition that would provide him with a good business with an interesting and secure future. The price was £15,000.

After careful consultations he obtained a mortgage of £10,000. The rest was made up by investing the whole of his life savings in the project.

The year was 1947.

For the next three years, 1948, 1949 and 1950, business flourished and things went well. The exhibitor concerned was living comfortably, and he had no worries.

In 1951, however, the exhibitor had to seek the assistance of the bank which advanced the mortgage because he needed to install new seats.

The bank agreed. But for the exhibitor it was, although he did not realise it at the time, the beginning of the end.

In 1952, 1953 and 1954 takings declined. What could be done? The exhibitor took a bold line. He installed new equipment to keep abreast of the new techniques his presentation, thus increasing his investment in the business.

Bank Pressing

But the hoped-for turn of events did not come. Last year the bank pressed hard for mortgage repayments.

The cinema, a comparatively modern hall built in 1935, was put on the market.

Three of the leading cinema property agents tried to sell it, but the best price offered was £6,500. Yet the exhibitor still owes the bank about £9,000.

This was how the balance sheet looked at the end of last year's trading period. Gross takings—£13,500. Out of this, £5,100 was paid in entertainments tax; £3,800 went in film hire. After all other expenses had been met the exhibitor received a total of £113—hardly a living wage!

Now this isn't a dramatic made-up tale. It is a factual case history that is typical of many small exhibitors in the business today.

Today the cinema property market is at rock bottom. A property dealer put it this way: "On a forced sale, an exhibitor would be lucky to recoup 50 per cent. of the post-war purchase price of a cinema."

Here is another example of the way the crushing burden of entertainments tax, and rising costs, plus the competition from other forms of entertainment, are putting small cinemas, and even big ones, out of business.

A west country cinema which in its post-war heyday was valued at £28,000 and was taking £400 a week was recently closed. At the end it was taking £80 a week. It was sold for £3,750.

To give a true valuation of a hall has never been so difficult as it is today. And it is equally difficult to advise an owner. He may lose a considerable amount of money by selling. In fact, he may be ruined. But if he holds on? He may then lose even more.

The cost of transport and wages is liable to rise—substantially. A small tax reduction would help to offset the increased overheads but would not take the exhibitor out of the red.

The circuits are cutting losses by closing and selling certain theatres which are not showing a profit. But the small independent exhibitor may not be in a position to do so.

The days of an easy sale of a cinema for another use are virtually over, particularly in the north.

Even if a sale is effected the contents often go for much less than they are actually worth.

A case in point occurred recently at a cinema just outside London. Seven hundred nearly new seats, first-class sound equipment, projectors, a complete central heating system and auditorium fittings were among the contents which were eventually sold for less than £400. It was expected they would fetch almost £1,000.

Another problem that is going to face many exhibitors in 1957 is the schedule for dilapidations. Many leases were granted for 21 years which are due to expire this year. It means substantial bills for many cinema owners.

On the south coast an exhibitor has been served with a bill for £14,000 for dilapidations to his two cinemas.

Before this bill was served he could have sold the two cinemas together for £9,000. But who would want to buy them now.

The exhibitor is in a dilemma. He cannot afford to take less than £8,000 for the two, because that is the amount that is owed on the property. Even if he took £8,000—assuming a buyer could be found who would accept the dilapidations bill—the exhibitor would be left with no business and no money.

Scores Like Him

This is not an isolated case. Scores of exhibitors up and down the country are in a similar position.

The increases in taxation and rising costs during the post-war years have whittled away their profits and capital reserves—making it impossible, in the majority of cases, to maintain and refurbish cinemas up to desirable standards.

They have held on in the hope of tax relief.

Nothing but a substantial cut in entertainments tax will save them from bankruptcy.

THE Brislington Picture House, one of Bristol's oldest cinemas, is up for sale by auction with its fittings and equipment "if required."

The premises are being offered with vacant possession at a sale at the Grand Hotel, Bristol, on January 11.

As a result of the charity premiere last July of The Rank Organisation's REACH FOR THE SKY, which was shared between the RAF Benevolent Fund and the British Limbless Ex-servicemen's Association, John Davis, Rank managing director, on Monday presented cheques totalling £5,956 to representatives of the two associations. In the picture, taken at the Rank South Street office, are (l. to r.): John Davis, C. Frankland Moore and Richard Fairey, of BLESMA, and Lord Knollys, chairman of RAFBF. Kenneth Winckles and Kenneth Hargreaves were also present, as were Daniel Angel and Kenneth More, producer and star of the film

BRIXTON EMPRESS GOES OVER TO FILMS

THE Brixton Empress, old-established variety house, is to close at the end of this week and will re-open on January 28 as a Granada cinema.

This South London theatre was purchased by the Granada circuit about nine months ago, but has continued to stage live shows.

A Granada spokesman said that there would be no major alterations to the premises, apart from certain front-of-house improvements and, of course, the installation of modern projection equipment.

The cinema will open with the Gaumont release, "Checkpoint," and subsequently show either 20th-Fox or Gaumont releases.

The Empress has previously been a cinema and has seating accommodation for about 1,900. This recent addition brings the Granada circuit's total to 63 cinemas.

New RSS Office in North-East

HUGH DUTTON, Rank Screen Services' north-eastern regional manager, will move into his new office at the Majestic Cinema, City Square, Leeds, 1, next Thursday, January 17. His telephone number will be Leeds 27448-9.

For the last twelve months Mr. Dutton has been operating from RSS's north-western regional office in Manchester. This new move completes the company's chain of six regional offices.

WEINER IS NOW CHAIRMAN

DENIS WEINER was appointed chairman of J. Weiner, Ltd., lithographic printers and advertising contractors, on January 1, 1957, in succession to the late Reginald Bromhead, who had been chairman since the death of the founder, Joe Weiner, in 1941.

Victor Farrant remains as joint managing director with Fred Ferris.

J. Weiner, Ltd., has a wholly owned subsidiary, The Voice of London, Ltd., which operates Marylebone Studios.

Scots Hall for Sale

THE Alhambra cinema, Leith Walk, Edinburgh, one of the city's oldest cinemas, is to be sold. The proprietor, Robert Saunders, is selling out for health reasons. He bought it in 1924 when it was a variety theatre. The cinema is being sold with 15 adjoining dwelling-houses.

JANUARY luncheon meeting of the Yorkshire and North Lincolnshire branch of the Society of Cinematurians will be held at the Victoria Hotel, Great George Street, Leeds, next Tuesday, January 15, at 12.30 for 1 p.m.

AN application by the Palace, Leigh, to show "Rock Around the Clock" was turned down last Thursday, for the second time.

B of T Asks AIC for Details of Its Case

THE Board of Trade has asked the AIC for a detailed memorandum of the points raised at last Wednesday's meeting, when the exhibitors' problems were discussed at length.

A deputation, comprising Harry Mears, Arthur Inskip and Aubrey Partner, expressed its belief that the interests of the small exhibitor must be protected in the section of the Cinematograph Films Bill dealing with the statutory levy.

Main points in the memorandum are that the levy exemption figure should be raised from £150 to £250 and that there should also be exemptions or reductions for those unable to afford the levy.

Meanwhile, the association is planning to hold a recruiting campaign in Scotland before its annual general meeting on March 27.

Paddington Savoy is Opened

FIRST new independent cinema of 1957, the Savoy, Paddington, London, was opened on Monday evening.

The Savoy, a 1,200-seater, is owned by The Savoy, Paddington, Ltd., and has been built on the site of the former Grand cinema, which was destroyed by enemy action.

The opening ceremony was performed by the mayor of Paddington, Coun. Miss Catherine Rabagliati, who was introduced by Nathan Lee, a director of the owning company.

A personal appearance was made by Sabrina.

PRS GRANTS AIC DISCOUNT

THE AIC has negotiated a 5 per cent. discount with the Performing Right Society, compared with the 7½ per cent. given to the CEA.

However, R. F. Whale, secretary of the PRS, said that the discount given to the AIC was merely "a polite gesture" until such time as the proposed government tribunal approves a standard tariff, which will mean the end of the discount system altogether.

S.O Levy Cut in Blaydon-on-Tyne

BLAYDON-on-Tyne licensing justices last week agreed that the Sunday charity levy on cinemas in their administrative area should be reduced, from January 6, to ¾d. per seat, a cut of 25 per cent.

Council Buys Cinema

THE County cinema, Weybridge, one of the CMA cinemas closed in September, is to be bought by Walton and Weybridge council and turned into a public hall.

News from U.S to You

Are the Big Studios Breaking Up?

by LEONARD COULTER, "Kine." New York correspondent

FROM ALL indications 1957 will bring about one major change in the U.S film industry—the break-up of the big studios. The first companies likely to be affected are Twentieth Century-Fox, RKO and MGM. There is also some uncertainty about the future of the Republic properties.

What has happened to bring this possibility into being, is a shift in the economic emphasis within the industry, including such factors as the disappearance of the contract system among performers under the impact of high personal taxation, the development of freelance activities by stars, directors and producers, the widening world of interest among filmgoers who increasingly demand the real thing (pictures made on location) and, of course, the proportionately higher percentage of income being drawn by most of the companies from overseas markets caused to some extent by the shrinking of the domestic market, thanks to TV.

All these, and a few other factors, have so raised the per-foot cost of film produced, and distributed, and so reduced the net per-foot income, that the huge studio properties built up over the years are becoming a financial burden, in the sense that the money sunk into them no longer yields the high profit percentage of the days when a company used them for most of its production activities.

White Elephants

So company managements are beginning to regard the studios as white elephants, and to contemplate the possibilities of using them either as a source of capital profit (for sale to real estate developers) or an alternative source of income (opening up oil-wells or establishing shopping centres).

The first hint of this kind of thinking came some months ago when it was disclosed that Twentieth Century-Fox had entered into discussions with Warner's for a studio merger. These conversations came to naught. But now Fox, which is already producing oil in substantial quantities on its studio lot, is pondering the development of part of its Hollywood property as a shopping area. Spyros Skouras, the company's president, states, however, that the project is still some way from being realised.

Sale of surplus studio property on the MGM lot is also under consideration as part of the reorganisation scheme being planned by Loew's, Inc., as an answer to the dissident stockholders who are pressing for a complete overhaul of the management.

One of these, Mr. Joseph Tomlinson, the Canadian millionaire, who has been agitating for the removal of five of Loew's present directors, has described as "subterfuge" the appointment to the company's board of George L. Killion, president, American President Lines and Frank Pace, a director of Loew's Theatres. These appointments give Loew's seven so-called outside directors against six employee directors.

Mr. Tomlinson's latest move in his battle with the Loew's management is the establishment of offices in New York and the appointment of a publicity expert—Tex McCrary, a radio and TV commentator who is also in the public relations business and who has for the past few years been one of President Eisenhower's staunchest vote-catchers.

Tomlinson still insists that "the continuing deterioration of Loew's must be stopped," and says he hopes improvement can be obtained without having to wage a proxy fight at the annual stockholders' meeting in February.

The belief that RKO is also faced with important structural changes continues, for drastic personnel economies at the Gower lot in Hollywood are increasing. The casting department is largely non-operative, and though William Dozier, who heads the company's production activities, denies the main studio is closing down, there are unmistakeable signs that work is being moved to the RKO-Pathe studios.

Some discussions have taken place at top level regarding the sale of RKO's distribution facilities. One of the personalities interested in making such a deal on behalf of RKO is Matthew J. Fox, head of the C and C Super Corporation which bought the TV rights of the RKO backlog.

Thornton is Arthur Jacobs Director

DENNISON THORNTON has been appointed a director of the Arthur P. Jacobs Co., Ltd., the eight-months-old British company of the international public relations organisation.

This was announced on Tuesday by Jerry Juroe, vice-president of the Arthur P. Jacobs Co., Inc., who leaves London on January 11 for visits to the organisation's European offices before returning to the Beverley Hills home office on January 19.

Mr. Juroe states that the organisation has, from the start of the British company, desired to appoint as chief of the London office a British publicity director with experience and understanding of this country's methods.

Mr. Thornton recently resigned from Renown, where he had been publicity director for nine years. After starting his career in journalism, he entered the film industry as publicity director to the late Sinclair Hill and later handled production publicity for various major companies at Pinewood and Denham, including responsibility for "Pygmalion."

In 1939 Dennison Thornton took charge of production publicity for Two Cities, then under Mario Zampi, at Shepperton. In 1940 he joined Columbia as press manager, rejoining the company after war service.

THE Regal, Brinscall, near Chorley, a small cinema owned by Minnie Brooks, closed down last Saturday.

'MASSIVE SCALE' OF RANK FUTURE PROGRAMME

THE future plans for British films from The Rank Organisation are on a massive scale, said John Davis, managing director, at the opening of JARFID's 1957 sales conference on Monday. He was speaking to JARFID's branch managers, executives and the entire sales and publicity forces brought to London to meet Harry Norris as new head of world distribution (excluding America), and F. L. Thomas, new JARFID general manager.

Other speakers at the conference were K. N. Hargreaves, managing director of JARFID, K. N. Winckles, joint assistant managing director of The Rank Organisation. Harry Norris, F. L. Thomas, H. Boodson, JARFID general sales manager, and D. J. Granville, home office representative of Universal-International.

In his speech Mr. Davis dealt with the effect on the industry of entertainments tax, television, the statutory levy, and future British, Universal-International and Continental pictures.

Mr. Hargreaves spoke of the increasing use of VistaVision in Pinewood productions and dealt with the films to be released during the current sales drive, starting with the Powell and Pressburger adaptation of the best-selling book, "Ill Met by Moonlight," which stars Dirk Bogarde.

Other films are the Belinda Lee and Ronald Lewis starrer "The Secret Place," filmed almost entirely on location in London's East End, and the third "doctor" film, "Doctor at Large," starring Dirk Bogarde, Muriel Pavlow, James Robertson Justice, Donald Sinden and Shirley Eaton.

Mr. Norris dealt with the wider issue of world distribution, JARFID's place within it and painted a picture of the complex business of selling films internationally.

Speaking of the coming year, Mr. Thomas said that the petrol ration would hit every business, including the film business. This had to be overcome by initiative and drive by the JARFID sales force.

Delegates saw a private showing of the new U-I film, "Battle Hymn." In the evening the delegates were the guests of Mr. Davis at a dinner at the Dorchester, when two paintings of London scenes by Vasco Lazzolo, were presented to Mr. and Mrs. Hargreaves by Mrs. Davis on behalf of the staff of JARFID: Mr. Hargreaves leaves in March to take up his new appointment as president of Rank Film Distributors of America, Inc.

NEWS FROM ULSTER

Exorbitant Valuation Figures to be Fought

by S. GORDON DUFFIELD

THE Northern Ireland branch, CEA, is preparing to fight what are considered to be exorbitant valuation figures put on many cinemas throughout the province in the new lists issued by the commissioner of valuation.

The figures for some Belfast cinemas go up by 300 per cent.

A. J. Dougan, secretary of the branch, told me, "We feel that cinemas here have been even more badly hit than those across the channel were a year ago. Some of the new figures are very steep indeed."

CEA valuers are to make a general examination of the whole position. Already a number of anomalies are evident and the branch is anxious to find out if the same system of valuation has been used throughout the province. It is planning an approach to the government and hopes to have a question raised in the House of Commons at Stormont. If necessary, it will get individual cinema managements to produce accounts for government auditors. It is felt that at a time when Northern Ireland is beginning to feel the full competition of television and box-office receipts are suffering as a result, the new valuations are a severe imposition.

The new valuations of some city cinemas are: Ritz, £10,000 (old figure £3,250); Gaumont, £8,400 (£3,250); Royal Hippodrome, £7,000 (£2,250); and Imperial, £4,000 (£1,390).

A special meeting of the branch met two days after the figures were issued to consider them.

It is 20 years since the last general re-valuation in Ulster. The law requires that a revaluation be taken every five years, but the one due in 1941 was postponed because of the war and there have been further postponements since. The general effect of the new lists has been to transfer the main rating burden from the householder to the businessman.

'Zarak' Campaign

VICTOR POWELL, managing director of the new Rank company, Odeon (NI), Ltd., is the mainspring behind what will be the biggest exploitation campaign ever undertaken for a single picture in Northern Ireland. It will be for Warwick's "Zarak," which opens at the Regent, the first-run cinema of the Curran group taken over by Odeon this month, on January 21. The Regent's screening will be concurrent with that of the Odeon at Leicester Square.

Victor is pulling out all the stops for this CinemaScope and Technicolor production starring Victor Mature and Anita Ekberg. In addition to splashing it in the newspapers he has arranged for the distribution of handbills and window display cards on a big scale and has organised touring loud-speakers and the playing of records in Belfast factories.

He is also planning a sweater competition in conjunction with the Plaza dance hall and has arranged for streamers advertising the film to be attached to Ulster Transport Authority buses, something never previously done.

Although in Northern Ireland little over a year, Victor has 30 years in the cinema industry behind him. He came to Belfast from Jamaica where he managed the Odeon group and is well experienced in advertising and public relations work.

Manchester Gives 'Baby Doll' OK

AFTER a viewing of "Baby Doll" in the private theatre of Warner Bros., Manchester watch committee last Friday agreed to the public exhibition of the film to persons over the age of 18 years.

This decision was subject to confirmation at today's (Thursday) meeting of the city council. Robert Weatherill, general manager of the Buxton Theatre Circuit, states that it is hoped to show "Baby Doll" at the Theatre Royal, Manchester, from January 13.

Drinks With Meals Application

GENERAL MANAGER Teddy Hainge is to make another application at the Birmingham Licensing Sessions for a licence which will enable intoxicants to be served with meals in the restaurant of the Odeon theatre, New Street, Birmingham. A similar application a year ago was unsuccessful. The Odeon restaurant is well patronised by business men at lunch-time, and is a popular rendezvous in the evening.

Warwick Party for Bob O'Donnell

At the Warwick cocktail party to honour Bob O'Donnell, the Texas exhibitor who is Variety Club's International Ringmaster, on his arrival in Great Britain last week are (l. to r.): Irving Allen, Warwick managing director; Kenneth Hargreaves, president of Rank Film Distributors of America, Inc.; Bob O'Donnell; and John Kiddle

Under-16s Still Not Admitted on Sundays in Weston

CHILDREN under 16, whether accompanied or not, are still to be excluded from Sunday cinema performances in Weston-super-Mare. A local by-law forbids their admission and for the past two years cinemas have tried to get this ban lifted. An application by all three cinemas seeking revision of this regulation has just been rejected.

L. H. Harman, manager of the Gaumont cinema, told the magistrates of the altercations local cinema managers had with angry parents during the wet summer last year when they had to turn hundreds of visitors away because they had children. He asked the bench to permit children under 16 to be allowed into Sunday cinemas with a parent or guardian from June 2 to September 29.

"This is not a frivolous application and we are not applying for ourselves," he said.

"We have made this application on behalf of the visitors—often wet, bedraggled and woe-begone—who became very angy when told they could not come in with children."

Mr. Harman was supported in the application by G. F. Bigwood of the Odeon, and E. Winstone of the Central.

There was strong opposition by representatives of churches and other religious bodies in the town.

Mr. A. E. Walsh for the Lord's Day Observance Society said Weston had set an example to the nation in the exclusion of children from Sunday cinema shows, and other towns had followed its example. What would they think if they saw that lead lost?

In countering objections Mr. Harman remarked that Sunday schools were usually from 2.30 until 4 p.m. and cinemas opened as they finished.

CHILDREN'S ADMISSION CONDITIONS ADDED TO LICENCES

TWO KENT towns have recently been considering the conditions attached to children's admissions at local cinemas.

Canterbury licensing committee, which had promised 12 months ago to review the position, felt that it was best to accept the views of the Canterbury Head Teachers' Association, and to incorporate the conditions in licences for the current year.

These were that children of infant age—under seven—should not be admitted before 5 p.m. unless accompanied by someone over 12, nor after 5 p.m. unless with someone over 16. Children between seven and 12 can go alone to shows before 5 p.m. but must have someone over 16 with them if they enter after that time.

Deal's licensing committee will ban children under seven at cinemas (except for children's shows) unless accompanied by someone over 16, and no child under 12 will be admitted after 5.30 p.m. without someone over 16 accompanying them (unless the performance starts later).

New Member for ISPA

THE International Screen Publicity Association announces that Norsk Filmreklame, PO Box 1500, Oslo, Norway, now represents the association as the full member for Norway.

The principal director of this company is Kaare Keilhau.

Special Shows for Indians

THE Savoy, Hayes, Middlesex, is to show each Sunday special films in Hindustani for the benefit of many Indians and Pakistanis who live in the district. A short while ago a film was screened for their benefit and the cinema was crowded.

Co-operating with the management is the Indo-Pakistan Welfare and Cultural Society.

"I felt something should be done about entertaining these people, many of whom can't speak English," declared Percy Martin, manager of the cinema.

THE annual general meeting of the Leeds and district branch, CEA, is to be held at the Great Northern Hotel, Leeds, at 2 p.m. on Friday, January 18.

BFPA COUNCIL MEETING

Sir Henry French is First Paid President

SIR HENRY FRENCH has been appointed the first paid president of the British Film Producers' Association, and will take up the position on February 6 on which date John Davis, who has been president since July, 1955, will formally resign. Arthur Watkins was appointed vice-president "with a view to his appointment as president not later than April 1, 1958."

A statement issued after the meeting said that the council unanimously adopted the report of the selection committee which was set up in August to consider applications for the post of paid president.

"In the terms of the selection committee's report, the council invited Sir Henry French, who has been the director-general of the association for more than ten years, to be its first paid president," the statement said.

"In thanking the council for its invitation, Sir Henry said that he would be happy to accept the appointment for a limited period.

"These appointments necessitate certain alterations in the rules of the association, which are to be proposed at a special general meeting of the association on February 6, 1957.

"John Davis, who has been president of the association since July, 1955, has intimated that he proposes to resign his appointment at that meeting to enable the new president to assume office from that day.

"Arthur Watkins will take up his duties as vice-president as soon after that date as practicable."

AITC 1957 Case

A LONG explanation of what the AITC case to the Chancellor will be this year, was given to members by the president, John Davis.

Sir Henry French told KINE. that members were very interested in it, asked a good number of questions, and the discussion was very valuable.

It also gave those who would be attending the AITC meeting on January 8 the knowledge that the document was wholeheartedly supported by the association.

Sir Henry said, "AITC is doing again this year what it did last year, to rely on its financial advisers to examine the figures and facts submitted by the four associations, and to advise what are the needs of the industry.

"They have said the needs are £21 million. When sub-divided this would leave the exhibitors with £12 million net after paying levy and film hire.

"That document is supported 100 per cent. by all the four associations on AITC.

"We are in no different position from last year."

Sir Henry said that out of the £21 million, £5 million would go to the production fund.

"The exhibitors are supporting that. We think they are very wise and co-operative, and we are equally supporting the claim for £21 million."

If anybody thought that because the levy will be £3¼ million, as in the bill, the exhibition side of the industry will be satisfied with £3¼ million in entertainments tax relief they are living in a different world, said Sir Henry.

"It is quite obvious from the financial position of the cinema side of the industry that that will certainly not meet their needs, and it is needs that one has to consider in this matter.

Bill to be Studied

THE COUNCIL agreed that its policy committee should study the Cinematograph Films Bill in detail on January 7, in preparation for the House of Lords committee stage.

Sir Henry French told KINE. that the bill would be studied "line by line" to see if there were any amendments that might be introduced by a member of the House of Lords.

"Suggestions have appeared in the press," said Sir Henry, "to the effect that we are sharply divided in the association on certain aspects of this matter."

"There is no division in the membership of the BFPA in regard to films made by British producers. We have taken very strongly the line that if a company that is a member of this association, or is eligible for membership, makes a film, regardless of whether it is borrowing money from the NFFC, or some other source, or getting financial aid from an American distributing company, we are not in any way concerned with what company distributes that film.

"So a great deal of what has been said on this subject has been based on wrong information.

"We never ask an applicant for membership whether he is going to distribute through one or another company.

"It is not a matter that the BFPA has ever thought it should interfere with."

Anglo-ItalianTie-up

A REPORT was given to the council on work the export committee is doing in devising a method for operating the new Anglo-Italian film agreement.

Certain difficulties were noted, and a decision was reached that all members of the association would conform to such scheme as the committee may formulate.

Sir Henry French commented that the Italians had indicated certain desires on their part to extend the administration of the agreement to things not within the agreement.

One of them was in connection with what were genuine British films being distributed by a company which was, say, American-controlled in England.

"The point is that we among ourselves feel that this is a distinction we cannot possibly operate and have no desire to operate.

"We were faced, both in Rome and Paris, with this very strong feeling on the other side that distribution of American films in those countries is so great and so powerful that they frankly do not want any more coming from this country.

"On both occasions Mr. Davis made it perfectly clear that we could not draw a distinction between a genuine British film made say by a member of this association but distributed by an American company, and one that is distributed by The Rank Organisation, say, or ABC. For the moment we must stand by that.

"The line we are taking is that the agreement was discussed fully and terms agreed, signed on both sides, and we cannot extend the scope of the agreement in any question of this account which raises important matters."

Lab. Work Prices

THE COUNCIL received a letter from the chairman of FLA stating that the recent wage settlement made by that association with ACTT would necessitate an increase in prices for laboratory work ranging between 7 per cent. and 9 per cent.

The council agreed that the matter should be taken up with the FLA.

Butcher's Rep. Changes

BUTCHER'S has made changes in its representatives for the South Wales, Manchester and Midland areas. They are as follows:

George Leigh will represent the company in the South Wales area and his address is 30, Charles Street, Cardiff (Cardiff 25434).

In Manchester the company's representative will be Joseph Stern, 10, Cubley Road, Salford, 7 (Cheetham Hill 3132).

J. E. Fishley, of 17, Fryer Road, West Heath, Birmingham, 31, is again in charge of the Midland area.

The company states it is still negotiating for representatives in the Liverpool and Nottingham areas and that an appointment for the West-of-England area will be made shortly.

The company also states that dispatch in these territories will continue to be carried out by Renown.

THE 977-seat Picture House, Dunoon, has been sold to a multiple store and will close down in the spring. This is one of two cinemas in the town—the other is La Scala—which has a holiday population in the region of 40,000 but which is largely isolated for the major part of the year and dependent on local patronage.

Projection Room Smoking Anomaly Referred to HO

ESSEX county council, at a meeting at Chelmsford last week, considered a report by one of its inspectors on a visit he paid to a church hall licensed for cinematograph exhibitions, where he observed the operator and another person smoking in the projection room.

The premises, said the inspector, were used only occasionally for cinematograph exhibitions and the less stringent code of safety regulations of the Home Office applied.

The council was told that while the regulations contain provisions to prevent smoking in the projection room of a cinema and also in the space on the floor of a small hall reserved for projection, there is no provision prohibiting smoking in the projection room of a small hall if such a room is, in fact, provided.

The matter, it was stated, had been referred to the Home Office, which stated that the omission from the regulations was unintentional and the point had been noted for consideration in the event of any revision of the regulations.

In order to control the position until the regulations are amended, the council decided that special conditions be authorised to deal with smoking and fire precautions in the projection rooms of such halls.

OBE FOR COI NEWSREEL CHIEF

F. WATTS, who is in charge of the newsreel desk in the films division of the Central Office of Information, was awarded the OBE in the New Year Honours list.

Apart from the 1914-18 war years Freddie Watts has been connected with the film industry continuously since 1913. He was with Pathe for over 30 years, and in 1933 was appointed production manager of all the company's services, including the newsreels and magazines.

During 1933-34, he managed production at the Welwyn Garden City Studios under John Maxwell. He was also general manager of British Industrial Films.

Following a spell with Metro-International news after the war, Freddie produced a number of short features with Monarch Films and assisted Castleton Knight on the official film of the 1948 Olympic Games.

He joined the COI in 1949 when the newsreel desk was established and is responsible for liaison with the newsreel companies and BBC-TV and ITV.

Mr. Watts has been chairman of the Newsreel Association six times.

CHARLES GOLDSMITH, MGM managing director, and Douglas King, sales manager, will attend the trade show of the first Ealing film for world-wide distribution by Metro, "The Man in the Sky," at 10.30 a.m. on January 31, at the Regal, Glasgow.

They will also be at the Scottish CEA annual luncheon on January 30.

The Financial Angle

SHARE MARKET QUIET

by V. J. Burtt, "Kine." city editor

EARLY year inactivity kept the cinema share market quiet during the past week; only ABPC ordinary 5s. shares at 9s. and the 6 per cent. preference at 11s. showed slight improvements. The rest were either unchanged or down. George Humphries ordinary 5s. shares fell 9d. to 20s. 6d., and A. Kershaw ordinary 1s. shares 7½d. to 11s. 10½d.

Share Movements

	Latest Price	Week Change
A.B.P.C. Ord. (5/–)	9/–	+ –/3
.. 6% Pref. ...	11/–	+ –/3
.. 4½% pre. pf. ...	9/–	—
B. & D. Films Ord. (12/–)	8/–	—
.. 5½% Pref. (17/–)	10/6	—
Brit. Lion Studios 6% Pref. (£1) ...	12/–	—
.. Ord. (2/–) ...	2/–	—
Capital Prov. News. Ord. (5/–)	2/10½	—
Cinema Television "B" Ord. (–/6)	2/9	—
Dufay Ord. (2/–) ...	1/6	—
Gaumont British Ord. (10/–)	9/–	—
.. "A" Ord. (5/–)	4/4½	—
.. 5½% 1st Pref. ...	10/6	—
.. 3½% Debs. ...	£65½	—
Gen. Theatres Prefd. (6/8)	7/–	—
Granada Theatres 4½% 1st Pref.	9/3	—
Humphries, G., & Co. Ord. (5/–)	20/6	— –/9
Kershaw, A. Ord. (1/–)	11/10½	— –/7½
Kinemas Ord. (5/–) ...	7/–	—
Moss Empires Ord. (4/–)	4/9	— –/4½
Odeon Assoc. 4½% Pref. (£1) ...	7/–	—
.. 3½% Debs. ...	£59	—
Odeon Props. 4½% Pref. (£1) ...	8/–	—
.. 3½% Debs. ...	£60½	—
P.C.T. 7½% "A" Pref. (£1)	15/–	—
.. 10% Cum. Pref. (£1)	13/–	—
P.C.T. Construction 7% Pref. (£1) ...	16/9	— –/3
Rank Organisation Ord. (5/–) ...	7/6	— –/3
.. "A" Ord. (5/–)	6/7½	—
.. 6% Pref. (£1) ...	12/–	—
Rank Precision Industries 5½% Deb. ...	£93½	—
Shipman & King 5% 1st Pref. (£1) ...	10/–	—
Stoll Theatres Ord. (4/–)	3/4½	—
Technicolor Ord. (5/–)	8/9	—
Twentieth Cent. Ord. (1/–)	1/1½	—
.. 8% Pref. (10/–)...	7/6	—

New Eros Manchester Branch Manager

TONY REDFORD has resigned the managership of the Manchester branch of Eros Films, and has retired from the film trade because of the illness of his wife, who is a qualified pharmacist and has a shop at Rusholme. Mr. Redford will assist in the business. He is chairman of Manchester Cinematurians. New manager of the Eros branch is A. Goodman, who was salesman attached to the Leeds branch and operated in the Sheffield area.

ARCHWAY states that one of its films, "Orage," which was trade shown a few weeks ago and recently reviewed in KINE., is not a reissue. It was originally trade shown in 1938 but never distributed, the company adds.

Letter to the Editor

Too Much Right-Wing Bias in Newsreels?

I WOULD like to express my views on a question which is not often voiced but which I think is a pertinent one these days. It is the ultra right-wing slant of the newsreels.

When it is remembered that cinema audiences are composed of predominently working-class people, a large proportion of whom will be of socialist inclination, I think it untactful, to say the least, for the newsreels to continue perpetually to serve up news items selected and presented with a right-wing bias. The producer will, I have no doubt, disclaim such bias with some indignation, but it is a peculiarity of the Tory mind to regard all its propaganda as non-political in all spheres of life.

It is an unwritten axiom of cinema management that political and religious issues, as controversial subjects, are taboo, but still the Tory machine pumps in a stream of veiled propaganda through the newsreels. Any thinking person can have no doubt that the items chosen for the newsreels and the slant given them represent a point of view midway between the *Daily Express*, *The Telegraph* and *The Tatler*. It can, of course, be said that the *Daily Express* is a very popular newspaper, but so too is the *Daily Mirror* which is distinctly left-wing.

Like 'The Tatler'

For years, the newsreels were loaded with the doings of royalty to the point of nauseation. Probably all cinemagoers have a respectful interest in royalty and revere it, but the tone of the newsreels was more like that of *The Tatler*, perpetuating an outmoded veneration for court circles and the aristocracy, quite out of keeping with modern trends of outlook. Sometimes one comes across glaring examples of tendentious reporting, as in one newsreel review of the year, when the commentator, after a succession of pictures carefully selected to show Nasser as a second Hitler, gave vent to the following remark: "And Nasser closed the Suez Canal to all countries"..... This is, of course, a sheer hypocritical untruth. Nasser never made any move to close the canal prior to the Anglo-French-Israeli attack, and, in fact, ran it with remarkable efficiency despite the defection of the British and French pilots. I don't think that even ardent Tories have yet blamed him for blocking the canal when attacked in force. But this insidious comment was made to justify to unthinking people the most controversial government action.

I am (or represent) an exhibitor who shows these newsreels. I am neither a Socialist nor a Tory, but I do try to take an intelligent and dispassionate view of world events. At least 50 per cent. of cinemagoers take violent exception to the actions of the reactionary Suez group in the government, and it is a pity that there are no newsreels of a more middle-of-the-road type to counter this continuous right-wing propaganda in our cinemas. There are quite a few leaders of the film industry who are supporters of the Labour Party. Why should they have to propagate for the Tory party political views which are anathema to them?

It is a pity that BBC impartiality cannot be paralleled in the cinema. Perhaps one day an alternative newsreel will become available which gives a reasonable middle-of-the-road position; but I am not arguing for a Labour Party newsreel. We don't want political propaganda from either wing. At present we have it from the right-wing only.

E. G. PETTET.

Plaza Cinema,
Bangor, North Wales.

Swalwell Cinema Loses Licence

FOLLOWING the visit of Blaydon's public health officer to the Cosy Cinema, Swalwell, the Blaydon licensing magistrates last week revoked the cinema's licence.

The officer said that the cinema was dirty, needed redecorating and could only be ventilated by opening doors, and that, even then, the hall smelled offensive. There was no natural lighting in the hall and the toilets and the artificial lighting was inadequate, he added.

It was stated by the licensee, Louisa Wright, that she had been waiting for five years for repairs to be effected.

Mr. R. Beattie, the chairman of the bench, said that the conditions were "deplorable."

At the same sitting, the bench renewed twelve licences and reduced the amount of charity contributions to three-eighths of a penny. This amounts to a cut of about 25 per cent.

U Certificate for 'Garden of Eden'

SUBJECT TO a condition that all posters and advertisements for "Garden of Eden" are shown to Essex County Council for its approval, the council has given the film a U certificate.

This was decided at the council's meeting at Chelmsford last week and after a committee of the council had viewed the film at a local cinema.

The film, which is to be distributed in this country by Orb Films, was recently refused a certificate by the BBFC.

THE Bell Hotel, Leicester, has been chosen for this year's annual luncheon of the Leicestershire CEA branch, on Friday, February 15.

It is hoped that the president of the association, B. T. Davis, and the general secretary, E. E. Pinkney, will be present.

ET Campaign: Pay-box Notices Proposed

AS A protest against entertainments tax, A. R. Gordon suggested at last week's meeting of Sussex branch, CEA, that all exhibitors should consider operating their cinemas for a fortnight with prices fixed at 9d. or 1s.

Any demonstration such as this before the Budget might be ill-advised, warned the chairman, J. D. Richards. If there were no tax relief in the next budget, then a different attitude might well be taken.

A. McNulty suggested that exhibitors should put up notices at the pay

SUSSEX

boxes of their halls indicating the exact amount of tax which was being paid.

"No harm would be done and it might help to educate the public," commented the secretary, Harry Jacobs.

The chairman declared that he was not in favour of any militant anti-government policy; that would be a bad thing at this time. The better way would be to take the matter up with the Treasury and through Parliament, not to endeavour to inflame public opinion.

Mr. Gordon suggested that all exhibitors should continue to write to their MP's setting out the present tax position.

The meeting felt that there was little that exhibitors could do to alleviate the position at the moment and no action was recommended.

B. G. Anstruther, who has consented to be the branch's liaison officer and technical instructor for the apprenticeship scheme, reported that practical instruction at the Gaiety, Brighton, could be given to the pupils attending Preston Technical College.

The chairman had offered the use of that theatre's projection room and he hoped that instruction would begin on January 9. It was also hoped that the instructor would be the chief projectionist of the Picturedrome, Eastbourne.

The secretary stated that collections in cinemas in the area for the Hungarian Relief Fund had amounted to £1,053 in Brighton and £205 in Hove.

'Zarak' London Trade Show

COLUMBIA'S Warwick British production in CinemaScope and Technicolor, "Zarak," starring Victor Mature, Michael Wilding and Anita Ekberg, is to have its London trade show in the Columbia private theatre, at 142, Wardour Street, W1, tomorrow (Friday), January 11. The film will be screened twice — at 10.30 a.m. and 2.30 p.m.

MANCHESTER Cinematurians held their annual theatre visit followed by a social, on January 2, when a party of 100 members and friends went to the Opera House to see "Kismet." After the show the party went to the Deansgate, where James Brennan allowed the use of the cinema cafe. Refreshments were served and there was dancing until 1 a.m. Next social event will be the dinner and dance at the Locarno, Sale, on February 6.

UP WEST

Extended Carlton Run For British Comedy

THE MOST heartening news from the West End is the success of British Lion—Independent's "Three Men in a Boat" (CinemaScope). Despite tremendous opposition from the Yanks, the British comedy carries on at the Carlton, Haymarket, for yet another week. It's attracting and tickling young and old alike.

■ ■ ■

MGM'S "High Society" (VistaVision) shows no signs of letting up at the Empire or the Ritz, where it continues to play concurrently. But, although it obviously has the Midas touch, it can't stay put much longer. For one thing, it goes on release on February 4, and for another, "The Man in the Sky" (Metroscope), the first Ealing opus to be distributed by MGM, is ready and waiting to move in.

■ ■ ■

WARNER'S "Giant" got a somewhat mixed reception from the critics, mainly because of its length, but it promptly thumbed its nose at the carpers. There have been queues at the Warner Theatre from the word go! Adapted from Edna Ferber's fabulous best-seller, star-packed and staged regardless of cost, it has, of course, compelling box-office credentials.

■ ■ ■

"BABY DOLL" (Warner) is also a hit. The Elia Kazan X certificate melodrama of monkey business in the deep south got off to a flyer at the London Pavilion. It's definitely put Carroll Baker, its sensational new star, on the map.

■ ■ ■

AB-PATHE'S "War and Peace" (VistaVision) has captured the family trade at the Plaza. Parents are not only rolling up in hordes, but also bringing their broods with them. A classic of a classic, its triumph is fully merited.

■ ■ ■

"LOVE ME TENDER" (Twentieth Century-Fox—CinemaScope) ends its profitable stay at the Rialto today. Many considered the film only suitable for teenagers, but facts disprove this. All classes and ages have been represented in the crowded audiences at the Coventry Street house. "Between Heaven and Hell" (Twentieth Century-Fox—CinemaScope), a gripping war film, follows the Elvis Presley picture at the Rialto.

■ ■ ■

"OKLAHOMA!" (RKO Radio—CinemaScope) is, apart from "Cinerama Holiday" still at the Casino, now the West End's long-distance champion. It's doing as well as ever at the Odeon, Marble Arch, which doesn't surprise when you realise it has everything from music and song to stark melodrama.

■ ■ ■

JARFID'S "The Spanish Gardener" (VistaVision—British), coasting along comfortably at the Odeon, Leicester Square, gives way to "Zarak" (Columbia—CinemaScope—British) on Thursday. The renter of the last named claims it to be the greatest adventure melodrama ever. Let's hope it is. Anyway, time will tell.

■ ■ ■

DISNEY'S "Davy Crockett and the River Pirates" is exceeding the greatest expectations at Studio One, Oxford Street. Youngsters, whatever their ages, refuse to pass up the rollicking opus.

■ ■ ■

PARAMOUNT'S "Three Violent People" (VistaVision) has clicked at the Gaumont, Haymarket. And so it should, for it's a he-man western with feminine appeal.

■ ■ ■

AND A WORD for "Melbourne Olympiad" (Renown—British). It's doing extremely well at the Cameo-Royal, Charing Cross Road, and many independent halls.

ON RELEASE

THE FIRST week of the new year has been a highly satisfactory one from the suburban and provincial box-office viewpoints. "The Battle of the River Plate" (JARFID—VistaVision—British) leads the field and is scoring all along the line.

SAM GOLDWYN'S "Guys and Dolls" (MGM—CinemaScope) has done outstanding business everywhere, and its success is no surprise. Sam, the doyen of film showmen, seldom errs when he puts his money down.

THE TWO Paramount VistaVision films, "That Certain Feeling," featuring Bob Hope, and "Hollywood or Bust," starring Dean Martin and Jerry Lewis, are reaping a rich harvest.

JARFID'S "Up in the World" (British), Norman Wisdom's latest, is also ringing the bell.

"DRY ROT" (British Lion-Independent—British), another rib-tickler, too, has taken a packet. The popularity of the aforementioned comedies confirms my observation of last week that laughter makes the cinema world go round.

MGM'S "Friendly Persuasion" is paying for its keep, while Warner's double bill, "Satellite in the Sky" (British) and "The Animal World" ended on the right side.

ANGLO'S "Shake, Rattle and Rock" has been the sensation of the independent releases. The rock-'n'-roll jamboree is really raking in the shekels, and the reason stands out a mile—it caters for the younger generation. Grab it while the going's good.

So far, it's been a happy new year!

Rock-'n'-Roll Films Must Be Well-produced

IS rock-'n'-roll going to be the big box-office gimmick of 1957? I pose the question because "Rock, Rock, Rock" (Warner), a low-budget rock-'n'-roll picture, is creating quite a furore in the States, and "Shake, Rattle and Rock" (Anglo Amalgamated), another modest opus, cast in a similar mould, has got off to a flyer here.

"Love Me Tender" (Twentieth Century-Fox—CinemaScope), a western with songs, featuring Elvis Presley, the swivel-hipped disc sensation of 1956, did not cost a fortune, but it's been an unqualified success at the Rialto, Coventry Street.

"Rock Around the Clock" (Columbia) started the craze for jive films during the latter part of last year, but it was a polished production, not one of the catch 'em on the cheap variety. The significant point is that the younger generation is now so keen on rock-'n'-roll offerings that it doesn't care how poorly they are served up as long as it gets them.

Whether this kind of dope will have a lasting effect on the box-office only the future can tell, but few will deny the wisdom of giving the masses what they want while they want it. To move with the times is, and always will be, the essence of real showmanship.

Next to rock-'n'-roll the most effective drug is the X certificate thriller. Here again, quality doesn't matter and frequently it's the on-the-cuff, rather than the expensive, horrific, that pays off.

Broad comedy commands a wide market and it, too, can be economically produced—"Reluctant Heroes" and "Worm's Eye View" are examples—but obviously our industry cannot survive for long without really first-class films.

In short, stoop to conquer if you must, but don't make it a habit.

THE VERDICT ON THE NEW

"BIRTH OF A BABY"

". . . MUCH-REVISED VERSION OF THE ORIGINAL MONEY-SPINNER

WILL COIN ANOTHER FORTUNE"

—DAILY FILM RENTER

EADS FILMS

Anglo Feature for West End and Gaumont

ANGLO Amalgamated's new British feature "The Counterfeit Plan" has been booked for the entire Gaumont British circuit and starts its general release on February 4. A West End season opens at the Astoria, Charing Cross Road, on January 17.

"The Counterfeit Plan" stars Zachary Scott, Peggie Castle, Mervyn Johns, Sydney Tafler and Lee Patterson and will be shown in London to the trade at Studio One on Tuesday, January 15, at 10.30 a.m.

Another Anglo quota feature, "The Hypnotist," starring Roland Culver, Patricia Roc, Paul Carpenter, William Hartnell and Kay Callard, will be screened at the Hammer Theatre on Wednesday, January 16, at 10.30 a.m.

Both films were produced at Merton Park Studios by Alec Snowden and directed by Montgomery Tully.

The trade show of "The Counterfeit Plan" will be preceded by "Trooping the Colour," a featurette in Technicolor.

TWO British quota films, which were previously handled by Eros, are to be distributed by Butcher's Film Distributors, Ltd. They are:

"Steel Key," which has now been given a U certificate, is 6,262 ft. in length and stars Terence Morgan and Joan Rice; and "Death Goes to School," which stars Barbara Murray and Gordon Jackson and is 5,835 ft. in length.

Fresh Faces, Personality, and Talent from U-I

UNIVERSAL-INTERNATIONAL, the studio that discovered and developed Rock Hudson, Jeff Chandler, Tony Curtis and Audie Murphy, is, in its programme for 1957, launching a strong brigade of screen newcomers and pinning its faith on fresh faces, fresh personalities and fresh talent.

Among the newcomers are long-term contract actors John Saxon, Steve Drexel, Troy Donahue, John Gavin, Phil Harvey, Glen Kramer, Rod McKuen, William Reynolds, Floyd Simmons and Grant Williams.

Supporting its belief in new blood, one of U-I's films for 1957, "Rock, Pretty Baby," features newcomers still in—or just out—of their teens. Heading the cast are John Saxon, Sal Mineo, Glen Kramer and Luana Patten.

William Reynolds, Grant Williams, John Gavin, Floyd Simmons and Phil Harvey are emerging from feature roles to starring parts—Reynolds in "Mister Cory" and "The Land Unknown," Williams in "Four Girls in Town" and "Quantez," Simmons in "The Deadly Mantis" and Harvey in "The Deadly Mantis" and "The Land Unknown."

Steve Drexel and Troy Donahue, both with only one screen role behind them, are featured together in "The Man of a Thousand Faces."

Apart from launching these newcomers, U-I has packed the greatest concentration of star power in the company's 45-year history into 26 films for the 1957 line-up. With this is the liberal use of CinemaScope—two-thirds of the productions being photographed in this medium; many of them are also in colour.

In addition to the CinemaScope features, "Night Passage" is being photographed in Technirama.

These are the films to come:

"Battle Hymn," a factual, deeply-moving story with Rock Hudson as Col. Dean Hess, rescuer of hundreds of orphans during the Korean war.

"Joe Butterfly," comedy about GIs working on a U.S Army magazine in Japan, starring Audie Murphy and George Nader. Filmed in Tokyo.

"Interlude," romantic drama filmed in Munich, starring June Allyson and Rossano Brazzi.

"The Man of a Thousand Faces," life story of the late Lon Chaney, snr., with James Cagney as Chaney; Dorothy Malone co-stars.

"Night Passage," large-scale outdoor drama featuring James Stewart and Audie Murphy.

"Pay the Devil," thriller with modern western setting, starring Jeff Chandler, Orson Welles, Colleen Miller and Barbara Lawrence.

"The Eyes of Father Tomasino," suspense thriller teaming Tony Curtis, Marisa Pavan and Gilbert Roland.

"The Great Man," drama giving the inside story of a large American radio-TV network. Directed and starred in by Jose Ferrer.

"Tammy," story of Mississippi backwoods girl who finds herself in high society; Debbie Reynolds stars.

Film Studio Drama

"Four Girls in Town," romantic drama about a Hollywood studio. Girls involved: Julie Adams, Marianne Cook, Gia Scala and Elsa Martinelli.

"Rock, Pretty Baby," teen-age musical; John Saxon, Sal Mineo and Luana Patten head the cast.

"Everything but the Truth," comedy-drama of a boy who always tells the truth. Stars: Maureen O'Hara, John Forsythe and Tim Hovey.

"Gun for a Coward," outdoor action drama about three brothers starring Fred MacMurray, Jeffrey Hunter and Dean Stockwell.

"Kelly and Me," Van Johnson as a vaudeville trouper who hits the big-time when a stray dog crashes his act.

"The Incredible Shrinking Man," science fiction thriller with Grant Williams shrinking down to the size of an inch.

"The Tattered Dress," court drama starring Jeff Chandler, Jeanne Crain, Jack Carson, Elaine Stewart and Gail Russell.

"Quantez," outdoor drama co-starring Fred MacMurray, Dorothy Malone, Sydney Chaplin and John Gavin.

"Man Afraid," thriller with George Nader portraying young Tim Hovey's father; Phyllis Thaxter co-stars.

"Joe Dakota," modern outdoor drama with Jock Mahoney and former child star Luana Patten.

"My Man Godfrey," re-make of 1937 U-I's William Powell-Carole Lombard comedy, now to star June Allyson and O. W. Fischer.

"The Land Unknown," thriller set in the Antarctic, starring Jock Mahoney, Shawn Smith and Phil Harvey.

"If I Should Die," suspense thriller starring Van Heflin as a New York reporter.

"The Night Runner," suspense drama with Ray Danton as a violent killer; Colleen Miller co-stars.

"No Power on Earth" stars June Allyson as a nun rescued from the Chinese Communists in Indo-China by her husband whom she believed dead.

"The Deadly Mantis," science fiction thriller co-starring Craig Stevens, Alix Talton and William Hopper.

"Pylon," love triangle set against a background of stunt flying and parachute drops. Stars: Rock Hudson, Robert Stack, Dorothy Malone.

JARFID CHIEFS TO ATTEND 'BATTLE HYMN' SHOWS

TWO JARFID executives are to attend eight provincial trade showings of Universal-International's story of faith and courage, "Battle Hymn."

F. L. Thomas, JARFID general manager and H. Boodson, general sales manager, with D. J. Granville, home office representative of Universal-International, start their tour by visiting the Birmingham West End on Tuesday, January 22.

On Tuesday, February 5, they will be at Glasgow Gaumont; Newcastle Gaumont on February 6; Leeds Majestic on February 7 and Sheffield Gaumont on February 8.

The following week they start at the Cardiff Capital on Wednesday, February 13, will be at Manchester on February 14 and finish the tour at Liverpool on Friday, February 15.

"Battle Hymn" starring Rock Hudson, is the true story of Colonel Dean Hess, the American preacher who forsook his pulpit for the cockpit of a fighter plane.

Col. Hess is flying to London to attend the opening of the film at the Leicester Square Theatre, on January 24. It goes on general release on February 25, on the Odeon circuit.

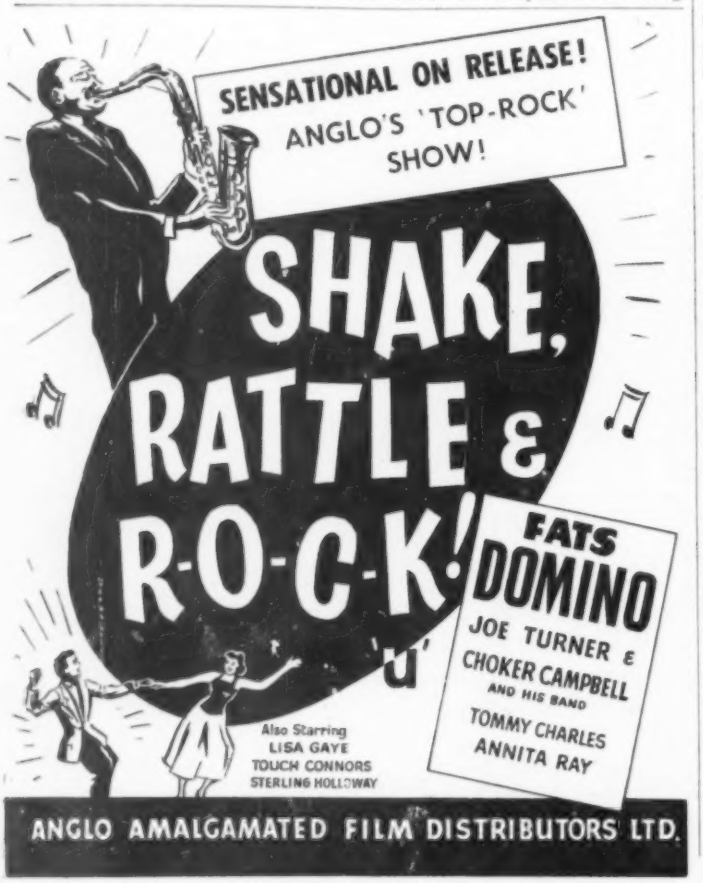
Archway to Distribute 'Victory at Sea'

THE FILM STORY of naval operations during World War II, "Victory at Sea," is to be distributed by Archway.

The company emphasises that the film, produced by Henry Salamon, is not the television series strung together, but a 95-minute feature film also containing material not used on television.

Over 1,000 cameramen, it is estimated, were used to photograph the action sequences of "Victory at Sea," and the film footage scanned before final editing was completed amounted to 60,000,000 ft.

The film will be presented in the West End of London in the near future.



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"A"

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ROBERT ARDEN · JOHN WELSH.

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The BIGGEST FORGERY RACKET EVER!

Four for Early Release by Archway

AS A start to its 1957 programme Archway has ready for immediate release four feature films, one for later release, and a sixth almost completed.

First on the list is "Attila the Hun" in Technicolor with Anthony Quinn and Sophia Loren. It carries a U certificate. Produced on a large scale, it was made by the same producers as those of "War and Peace."

"Orage" is a French film with English sub-titles, starring Charles Boyer and Michele Morgan. This carries an X certificate. Also with English sub-titles is the comedy from Italy "Roman Signorina" starring Silvana Pampanini and Alberto Sordi.

"Victory at Sea" is a documentary which Archway claims to be the most brilliant photographic war record ever put on film.

In a few months, Archway will release "The Renegade Contessa" shot in English with Farley Granger and Valli. This, too, is a Technicolor production.

The sixth film is an Italian production "L'empero del Sole" in CinemaScope and Technicolor, and was shot in Peru. The English title has not yet been decided upon.

In addition Archway will distribute British quota features, featurettes and shorts. Plans are well ahead for importing the best foreign films from abroad, either with sub-titles or English speaking versions, and there are at least eight more British quota subjects scheduled for Archway release.

ANGLO 'SCOTLAND YARDER' FOR ABC

THE latest of Anglo Amalgamated's popular Scotland Yard thrillers, "The Lonely House," has been booked for general release on the entire ABC circuit starting North and West London on February 4.

"The Lonely House" tells the story of one of the most cold blooded criminal organisations ever uncovered by Scotland Yard detectives which used a matrimonial agency as a cover for mass murders.

The featurette was produced at Merton Park Studios by Alec Snowden and directed by Montgomery Tully.

'Melbourne Olympiad' Does Well at Cameo-Royal

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MERVYN JOHNS · SYDNEY TAFLER

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THE COUNTERFEIT PLAN

'A'

WITH

CHILI BOUCHIER · ERIC POHLMANN

ROBERT ARDEN · JOHN WELSH.

Produced by ALEC C. SNOWDEN

Directed by MONTGOMERY TULLY

Screen Play by JAMES EASTWOOD

DISTRIBUTED BY

ANGLO AMALGAMATED FILM DISTRIBUTORS LTD.

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TRADE SHOW STUDIO ONE W.1 TUES. JAN. 15th at 10.30 a.m. ★ GENERAL RELEASE:—GAUMONT BRITISH CIRCUIT—FEB. 4

Four for Early Release by Archway

AS A start to its 1957 programme Archway has ready for immediate release four feature films, one for later release, and a sixth almost completed.

First on the list is "Attila the Hun" in Technicolor with Anthony Quinn and Sophia Loren. It carries a U certificate. Produced on a large scale, it was made by the same producers as those of "War and Peace."

"Orage" is a French film with English sub-titles, starring Charles Boyer and Michele Morgan. This carries an X certificate. Also with English sub-titles is the comedy from Italy "Roman Signorina" starring Silvana Pampanini and Alberto Sordi.

"Victory at Sea" is a documentary which Archway claims to be the most brilliant photographic war record ever put on film.

In a few months, Archway will release "The Renegade Contessa" shot in English with Farley Granger and Valli. This, too, is a Technicolor production.

The sixth film is an Italian production "L'empero del Sole" in CinemaScope and Technicolor, and was shot in Peru. The English title has not yet been decided upon.

In addition Archway will distribute British quota features, featurettes and shorts. Plans are well ahead for importing the best foreign films from abroad, either with sub-titles or English speaking versions, and there are at least eight more British quota subjects scheduled for Archway release.

ANGLO 'SCOTLAND YARDER' FOR ABC

THE latest of Anglo Amalgamated's popular Scotland Yard thrillers, "The Lonely House," has been booked for general release on the entire ABC circuit starting North and West London on February 4.

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At last Thursday's premiere of Warner Bros.' GIANT at the Warner Theatre, flash-bulbs popped, crowds cheered and television cameras turned as stars, celebrities, film lovelies and real giants mingled with members of the public. The George Stevens production stars Rock Hudson, Elizabeth Taylor and James Dean. Television viewers shared the excitement of the premiere audience later in the evening when Independent Television News covered the occasion. The pictures show: (1) Daniel Winter, a young man who has been getting publicity recently through his likeness to James Dean, pictured with Joy Vine, a Dean fan who placed a wreath of flowers beside a picture of James Dean in the foyer. (2) Two giants—David Riley of Nottingham who is 7 ft. 2 in. tall and Ben Crowe from Birmingham measuring 7 ft. 1 in. —pictured with June Thorburn. (3) Lovely American star Barbara Bates. (4) Ann Todd. (5) Noelle Middleton and Paul Johnstone. (6) Eartha Kitt and Sidney Poitier. (7) Richard Todd and his wife

REVIEWS FOR SHOWMEN

EDITED BY *JOSH BILLINGS*

YOUR NEW FILMS AT A GLANCE

Title and Renter	R.T. and Certificate	Stars	Remarks	Box Office Angle
Desperados Are in Town, The (20th Century-Fox)—U.S	**71 min. (A)**	Robert Arthur, ... Kathy Nolan, Rhys Williams	Regalscope western about a youngster who makes good after consorting with outlaws. Plot transparent, but acting virile, moral sound and photography first class	**Reliable second (C)**
†Everything But the Truth (JARFID)—U.S	**82 min. (U)**	Maureen O'Hara, ... John Forsythe, Tim Hovey	Out-of-the-rut Technicolor comedy drama. Story of small boy who causes political upheaval through telling the truth, engaging, adult love interest popular, juvenile Tim Hovey natural and staging polished	**Very good programmer (CC)**
†Four Girls in Town ... (JARFID)—U.S	**84 min. (U)**	George Nader, ... Julie Adams, Marianne Cook	CinemaScope and Technicolor Hollywood romance concerning four attractive young women who seek fame in the film city. Tale somewhat sketchy, but stars glamorous, behind-the-scenes asides intriguing and presentation lush	**Capital light booking (C)**
***Girl in the Picture, The (Eros)—British**	**61 min. (U)**	Donald Houston, ... Patrick Holt, Junia Crawford	Handy-sized thriller, set in London, dealing with crime reporter who finds romance while solving a ticklish murder mystery. Plot routine, but teamwork resourceful and climax hearty	**Average quota support (C)**
***Man in the Sky, The ... (MGM)—British**	**87 min. (U)**	Jack Hawkins, ... Elizabeth Sellars, Walter Fitzgerald	Down-to-earth aerial drama, describing test pilot's occupational hazards. Acting first-rate, direction sensitive and showmanlike, domestic slant appealing, flying thrills realistic and detail authentic	**Excellent British booking (CC)**
REISSUE				
Birth of a Baby ... ... (Eros)—U.S	**62 min. (No certificate)**	Eleanor King, ... Richard Gordon, Ruth Matteson	Revised version of obstetrical dramatic documentary, the box-office sensation of 1940. Cast and direction uneven, but curiosity values compelling	**Obvious clinical money-spinner (NC)**

(C) SUITABLE FOR CHILDREN. **(CC)** EXCELLENT FOR CHILDREN. **(NC)** NOT FOR CHILDREN.
* BRITISH QUOTA PICTURE. † IN COLOUR.

THE MAN IN THE SKY

MGM. British (U). Metroscope. Featuring Jack Hawkins, Elizabeth Sellars and Walter Fitzgerald. Produced by Michael Balcon. Directed by Charles Crichton. Screenplay by William Rose and John Eldridge. 7,824 feet. Release February 18, 1957.

EXCITING and intensely moving aerial drama. Presented in Metroscope and equipped with Perspecta stereophonic sound, it tells how the marriage of a commercial test pilot and his wife reaches and survives a crisis one Saturday afternoon. Tender domestic asides, reinforced by a delightful juvenile angle, subtly balance the flying thrills, while no expense is spared to establish correct atmosphere. Flawlessly acted, skilfully directed and authentically staged, it's Ealing at its incomparable best. Excellent British booking.

Story.—John Mitchell, a family man and test pilot, wants to buy a new home for his wife, Mary, and two youngsters, Nicholas and Philip, and purchase a better car, but Reg. Conway, his boss, cannot afford to give him a rise. Shaking off his feeling of frustration, John takes up the Conway Aero-Manufacturing Company's latest freighter, accompanied by Crabtree, a ministry official, and Ashmore, a buyers' representative. Just as John is about to put the crate through its paces one of its engines bursts into flame. He radios his plight to Conway, who instructs all to bale out. John, however, remains, but although he extinguishes the fire by going into a steep dive, he loses his flaps and damages his aileron control. Again Conway orders John to abandon the aircraft, but John determines to hang on until his petrol tanks are empty. Meanwhile, Mary learns of the trouble and rushes to the airfield, but Nicholas and Philip scamper about the house blissfully ignorant of the drama around them. Eventually, John lands safely. Mary immediately returns home and later she and John row. She reminds him of his duty to her and their family, and he points out to her his obligations to his firm. The pair calm down in due course, and news that the freighter has been sold furnishes the happy ending.

Production.—The picture has a compelling human interest and creates spectacular thrills with the minimum of fuss. Jack Hawkins gets right under the skin of his part as the ageing John, Elizabeth Sellars displays intelligence and charm as Mary, and Jeremy Bodkin and Gerard Lohan are completely unaffected as Nicholas and Philip. Walter Fitzgerald, John Stratton, Eddie Byrne, Victor Maddern, Megs Jenkins and Donald Pleasence also register in direct support. Its shots of the damaged aircraft stooging around waiting for a favourable opportunity to land prove that it is possible to harp on the same string, yet increase tension, and the antics of the laughing, innocent children provide appropriate relief, while the big emotional scene between husband and wife reaches the very heart of its absorbing and exciting matter. The dialogue and detail, too, are first-class, and the same goes for the photography. "The Man in the Sky" is, among other things, a great woman's film.

Points of Appeal.—Human story, fine acting, expertly timed highlights, box-office star, showmanlike curtain, strong family slant and U certificate.

FOUR GIRLS IN TOWN

JARFID-Universal. American (U). CinemaScope. Photographed in Technicolor. Directed by Jack Sher. Featuring George Nader, Julie Adams and Marianne Cook. 7,685 feet. Release February 4, 1957.

HOLLYWOOD romance, photographed in CinemaScope and Technicolor. It's about four attractive wenches, finalists in a talent contest, who, with one exception, find husbands, if not immediate fame, during a stay in the film city. Its drama is superficial, but its young stars have glamour and its behind-the-scenes asides intrigue. Truly escapist and easy on the eyes, it pleasantly passes the time. Capital light booking.

Story.—When Rita Holloway, a popular star, demands exorbitant terms to appear in Manning National Studio's latest epic, "The Story of Esther," her employers decide to offer the rôle to a newcomer. An international talent contest is organised and four young women: Kathy Conway, American; Maria Antonelli, Italian; Vicki Dauray, French, and Ina Schiller, Austrian, are chosen for the final test in Hollywood. Mike Snowden, a handsome director, is put in charge, but eventually Rita, fearing competition, re-signs. Meanwhile, Ina, who had lost her husband in a car crash, reforms Johnny Pryor, a bottle-hitting composer, Maria gets hitched to Spencer Farrington, junior, a wealthy playboy, Kathy settles for Mike, and Vicki, already married, returns to her husband and small son.

Production.—The picture fails closely to knit its salient threads, but its sex appeal, lavish wardrobe and expensive and authentic settings prevent any serious flagging of interest. Julie Adams, Marianne Cook, Elsa Martinelli and Gia Scala have their moments as Kathy, Ina, Maria and Vicki, but oddly enough Helene Stanton, who is only seen from the rear, creates the most excitement as Rita. George Nader, Sydney Chaplin and Grant Williams are equally well cast as Mike, Johnny and Spencer. The backstage atmosphere fascinates and the camera is mobile. In all, agreeable fan fare.

Points of Appeal.—Slight, yet diverting, story, CinemaScope, Technicolor and U certificate.

EVERYTHING BUT THE TRUTH

JARFID-Universal. American (U). Photographed in Technicolor. Directed by Jerry Hopper. Featuring Maureen O'Hara, John Forsythe and Tim Hovey. 7,421 feet. Release February 4, 1957.

OUT-OF-THE-RUT Technicolor small-town comedy. It centres on an eight-years-old stickler for veracity who, by revealing that his uncle and the mayor had been partners in a shady deal, discovers the truth can hurt—and how! A pleasing and appropriate love interest embellishes the main plot and the upshot is purposeful, as well as lively, fun. It should tickle most audiences and family ones in particular. Very good programmer.

Story.—Willie Taylor, an orphan living with

REVIEWS FOR SHOWMEN

his Uncle Arthur, a business man, is brought up to tell the truth. During an election campaign for "Boy Mayor," Willie casually discloses that Uncle Arthur had given Mayor Parker a ten thousand dollar kick-back in a civic estate deal. Uncle Arthur and Mayor Parker try to make Willie retract, but he refuses. Joan Madison, an attractive schoolmistress, supports Willie and when the fight is carried to Washington she enlists the aid of Ernie Miller, a famous columnist. Ernie's editor is sued by the mayor and students riot, but finally the battle ends in Willie's favour.

Production.—The picture, which puts the cat, or rather kitten, among the pigeons, gives the nipper his head without becoming a one-man band. Tim Hovey, star of "The Private War of Major Benson" and "Toy Tiger," is completely natural as the bewildered Willie. Maureen O'Hara makes a glamorous blue-stocking as Joan, and John Forsythe has an easy way with him as Ernie. Philip Bourneuf, Barry Atwater and Frank Faylen register in direct support. Its humour, tinged by satire, covers a wide range, and its presentation, thanks to Technicolor, is lush.

Points of Appeal.—Bright and human tale, clever performance by Tim Hovey, popular adult stars, Technicolor and U certificate.

THE GIRL IN THE PICTURE

Eros. British (U). Featuring Donald Houston, Patrick Holt and Junia Crawford. Produced by Edward Lloyd. Directed by Donald Chaffey. Screenplay by Paul Rogers. 5,517 feet. Release not fixed.

HANDY-SIZED thriller, set in London. It concerns a crime reporter who solves a mysterious murder and prevents the culprit from committing yet another. There is nothing subtle about its plot, but its leading players, happily blessed with a sense of humour, manage to hold the interest and put a kick into its in-the-nick-of-time climax. Average quota support.

Story.—Jon Deering, ace newshound of the *Evening Echo*, comes into possession of a snapshot of a girl waving to someone in a car. The car happens to be the one stolen by an unknown person who had killed a policeman four years before. Jon traces the lass, Pat Dryden, a photographer's model, but she can only identify one occupant of the car, Jack Bates, a garage proprietor. The other, Rod Mulloy, a restaurant owner, is the actual murderer. He promptly silences Bates and, fearing that Pat knows the truth, goes after her. However, Jon and his friendly rival, Inspector Bliss of the Yard, just beat him to it. Jon gets Pat, as well as his scoop.

Production.—The picture succeeds in creating popular comedy relief out of the rivalry of Jon and Bliss and this artfully mellows its somewhat lurid roughstuff. Donald Houston easily measures up to demands as Jon. Junia Crawford conceals limited acting ability beneath a comely figure as Pat and Patrick Holt is a credit sartorially to the Yard as Bliss. The exteriors are authentic, while the final fight between the hero and the villain is in the best penny blood tradition.

Points of Appeal.—Thrills, laughs, useful footage, U certificate and quota ticket.

THE DESPERADOS ARE IN TOWN

Twentieth Century-Fox. American (A). Regalscope. Directed by Kurt Neumann. Featuring Robert Arthur, Kathy Nolan and Rhys Williams. 6,404 feet. Release not fixed.

OUTDOOR melodrama, presented in Regalscope. It deals with a youth who tires of life on a squalid Texas farm and temporarily becomes the tool of desperados, but finally redeems his past. There are few unexpected twists, but a virile cast and a resourceful director keep its action taut and make the most of its tongue-in-the-cheek climax. Definitely the youngsters' cup of tea, despite its A certificate. Reliable second.

Story.—Following the Civil War, Lonny Kesh, an eager lad, leaves his parents' derelict farm in the south and heads west. He joins up with Dock and Tobe Lapman, ruthless outlaws, but soon sickens of their brutal methods and returns home. Meanwhile, his folk have died, but Alice, his childhood sweetheart, and Jud Collins, the local banker, help him to put the old homestead on its feet. Later, the Lapmans overtake Lonny and try to force him to take part in a raid on Collins's bank, but Lonny kills them. The kindly and quick-thinking Collins then sees that Lonny is really given a chance to make a fresh start.

Production.—The picture sticks to a time-honoured formula, but its characters ring true and its moral is no less effective for being obvious. Robert Arthur acts convincingly as the impetuous Lonny, Kathy Nolan is a likeable Alice, Rhys Williams registers as the big-hearted Collins, and Dave O'Brien and Kelly Thordsen are in their element as the evil Lapmans. Its interiors, which include dance halls, and exteriors are more than adequate and Regalscope does justice to both.

Points of Appeal.—Hard-hitting and wholesome yarn, competent players and first-class photography.

Reissue

BIRTH OF A BABY

Eros. American. No certificate. Directed by Jack Skirball. Featuring Eleanor King, Richard Gordon and Ruth Matteson. 5,519 feet. Release not fixed.

REVISED version of obstetrical dramatic documentary, which made sensational hit in commercial halls during 1940. It sets out to educate and reassure expectant parents, and culminates in a close-up of a birth of a baby. Technically it's a bit slipshod, but this shouldn't detract from its compelling curiosity values. Intelligently exploited, it's bound to repeat box-office history. Obvious clinical money-spinner.

Shorts

Eros

THE SEEDS OF CHANGE. British (U). Directed by Sydney Latter. 1,510 feet. Release not fixed.—Well-made interest featurette, photographed in Eastman Color, describing the rapid growth of the Nigerian palm oil trade. All phases of the industry from the cultivation of palms to the gathering of the crops and the care of the native workers are covered and crisp commentary galvanises the whole. Very good British fill-in.

20th Century-Fox

THE MAIL RIDERS. American (U). Directed by Mel Epstein. Featuring Tom Lipton, Michael Ansara and Judith Ames. 2,306 feet. Release not fixed.—Broken Arrow series capsule outdoors about a forthright young scout who enables the U.S mail to go through by settling differences between hostile Redskins and black-hearted whites. It moves at a fair lick, but, despite the eager acting of its leading players, its feathers fly in very obvious directions. Featurette mainly for kids' matinees.

KEEPERS OF THE MYSTERY. British (U). Directed by Ian Sadler. 1,411 feet. Release not fixed.—Interesting and unusual cameo documentary, photographed in Eastman Color, showing how Scotch whisky is made. The tricks of the trade are clearly revealed, superb Highland exteriors furnish appropriate relief and the commentary is as smooth as the camerawork. It'll make even teetotallers lick their lips. Capital British featurette.

NEGOTIATIONS UNDER WAY FOR EAST GERMANY TO HAVE U.S FILMS

by GUSTAV GENSCHOW, "Kine." West German correspondent

EAST GERMANY is finally to get Hollywood feature films after relying for more than ten years on eastern product, a very small domestic output and occasional imports of British and Continental fare.

Negotiations are being conducted by Marc Spiegel, MPEA representative residing in Paris; and East Berlin film officials have reportedly chosen from about 200 titles. Main obstacle now is that East German officials want original American versions which they prefer to dub into German themselves instead of taking ready-to-exhibit West German versions which the American companies would prefer to sell to East Germany.

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THE West German industry is now at what is believed to be the peak of its post-war boom. A total of 182 feature films from the German-language area, East and West Germany, Austria and Switzerland, has been announced for the current season. Almost 130 of the total are by now either completed or before the cameras. This is more than ever before. Observers believe that this high level of production can hardly be kept up without competition being increased to a murderous tempo.

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MORE than 100 German cinemas, according to latest estimates, have installed TV projection equipment by now. Many German cinema owners are convinced that they can compete with rapidly spreading TV more successfully when they use TV projection for special events.

The policy has been used in a few selected cinemas on various occasions, most of them events in the world of sport, such as international football matches, etc. There are many complaints that available projection equipment does not fit large halls. But even a very small TV screen in the cinema is accepted by many patrons who are for home TV in general but cannot afford a receiver at the current German price level (an average set costs about two months' wages of an average worker).

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MANY German observers believe that the country's film industry is heading for trouble that might resemble what the Italian producers have experienced during the past few months. The German market is at present being flooded by domestic product (180 German and Austrian feature films) and there is little chance that all of the pictures will get out of the red.

German experts believe that the market can take little more than 100 features from domestic companies annually. Thus, the 180 total means 80 per cent. over-production which somehow must be reduced to more normal levels. Widespread opinion in Germany is that this will come within the next twelve months and trade talk has it that film-financing banks have already adopted a more cautious attitude in anticipation of an early cut back in the production field.

Drive-ins Work Well in Australia

SYDNEY'S four drive-in theatres are operating smoothly with business at all, for the most part, reported good. Each drive-in runs two sessions, one starting in the exhibitor combine group at 7.15 p.m. and another at 9.30 p.m., while at Metro's Twin Drive-In, the sessions are 7.30 p.m. and 9.45 p.m.

All drive-ins are operated on a single feature basis and reports say that the second session in all cases is unpopular and sparsely attended. The exhibitor drive-ins show old product, while Metro is running current releases.

The exhibitor combine has three situations, at French's Forest, Dundas and Bass Hill and has others ready for early opening.

Sydney has taken these drive-ins in its stride and there is no noticeable stampeding of car-owning patrons away from hard top theatres. There is a first-class slump in business right now, but this slump is felt in all sections of the community.

S & E LANCS **PRS Fees 'Excessive'**

AITC Criticised by Chairman

"I THINK branches are wrong in trying to organise their own efforts to get tax relief. We should get a lead from the AITC, but all they have done is to advise us to write to our MPs." This comment was made by chairman L. G. Gardner at the meeting of South and East Lancashire branch CEA last Friday. In principle, the committee agreed with the use of screens in the tax campaign but was not favourable to the South Wales branch trailer.

Chairman: "I have read in the trade press the reports on the South Wales branch trailer. Much as I admire the branch for its lead in this, I don't think the trailer is forceful enough. It will baffle a lot of people. J. X. Prendergast puts forward the idea that if you keep thumping at the public in short flashes, it will be more effective."

J. Brearley commented that when patrons paid 3s. 6d. for admission they were not concerned that half went to the chancellor. Cards giving the admission prices and the amount of tax were placed over pay boxes, but how many patrons read them? They would be more interested in the tax campaign if exhibitors promised that out of 6d. reduction in entertainments tax threepence would be passed on.

Screening Flashes

J. Mather was in favour of screening flashes which "hit the public."

"I would not show a trailer on the lines of that of the South Wales branch," added Mr. Mather. "Business is bad enough without crying stinking fish and that we are going to shut down."

H. Woolf's view was that comparisons should be given, as in the past, showing how much entertainments tax is paid by cinemas compared with other forms of entertainment.

S. Wild suggested flashes on the lines: "We would redecorate but.." and "We would pay better wages but..".

"Do we support the Leeds and district branch resolution which will be considered by the GC on January 9?" asked J. A. Woolley. This resolution asked for a different approach, including the use of screens, to convince the Chancellor of the Exchequer of the need for ET reduction. The committee agreed that delegates should support the resolution in principle.

Film Transport

To consider the position of film transport arising from petrol rationing, a meeting has been held of representatives of South and East Lancashire and Manchester and Salford branches CEA, renters, Film Transport Services (Gt. Britain), Ltd., and another film transport operator. Secretary Trevor Taylor reported that the FTS representative stated that the application for a supplementary petrol ration had been turned down, and, working on its basic ration, its supplies would be nearly exhausted early in January.

To meet the emergency and to conserve petrol, FTS proposed to station vehicles at the extremities of their runs. For instance, at the week-end the vehicle would deliver on the outward journey from Manchester to Burnley and then be garaged at Burnley until the Wednesday, when films would be collected on the inward journey to Manchester. Films would be delivered on the Thursday and the vehicle then garaged until the week-end.

To overcome the difficulty of Sunday and children's matinee programmes, these films would have to be taken from stock because it would not be possible to do crossovers. It would not be possible to guarantee the delivery of newsreels in time for matinees.

Chairman: "The film transport representative did say that with its basic ration it would be able to provide only 30 per cent. of its normal service. In Bolton, film transport under the new scheme has started and it has been satisfactory. The only let down, I understand, is where films have been sent by rail."

T. Kelly said a film consigned to his theatre by rail did not arrive and he eventually found it on the platform at the Manchester station. The railway employees had not bothered to put it on the train.

The secretary suggested it would be advisable to keep a dossier of incidents of that kind to support an appeal to the Ministry of Fuel and Power for a reasonable supplementary petrol ration for film transport operators. Mr. Taylor intimated that he would write to British Railways asking that films be accepted for transit by passenger train to ensure quick transport.

Following the previous meeting of the committee, the secretary intimated to headquarters the protest of members against the excessive scale of PRS fees. The reply from the general secretary stated that while it was generally understood that exhibitors resented the obligation to pay fees to the PRS, he had always understood the position to be that the existing agreement was such that, by and large, the members of the CEA were not disposed to disturb it, and on the last occasion when new proposals were made by the PRS they were, in fact, strongly opposed by the CEA.

Yardstick Needed

Concerning the complaint about the excessiveness of the fees, it would be helpful if, from the point of view of looking into the matter, one could quote the yardstick by which it was considered such excess to be measured.

H. Woolf: "I think a picture should be drawn of the proportion of the running costs of cinemas represented by the fees to the PRS. Also, what we are getting for these fees taking into consideration they cover films and records. I feel that in view of the state of the industry, particularly the exhibiting side, something should be done to obviate an increase in the PRS fee, if the admission prices of a cinema are adjusted to increase the money-holding capacity."

Mr. Mather pointed out that if the money-holding capacity was reduced the fee would also be reduced.

S. Wild: "Is there any chance of appealing to the PRS to put in the agreement a hardship clause?"

"It might consider such a clause for large theatres where net takings are very low so that the fee would be related to the take," said the secretary.

It was decided to ask headquarters when the existing PRS agreement is due for renewal.

The annual general meeting will be held on January 25 at the Grosvenor Hotel, Manchester. The committee meeting will be held in the branch office in Cromford Court earlier the same day. W. Aspden has indicated that he will not seek re-election to the committee for domestic reasons. W. Lloyd has ceased to be a member of the committee, the theatre for which he was nominee having recently changed hands.

BRISTOL **Quota and Films Bill**

TV Licence Payments Increase to Ease ET?

FULL SUPPORT has come from Bristol and West of England Branch CEA for the Birmingham resolution calling for a £2 a year increase in TV licence payments as a viewers' contribution to entertainments tax.

The branch was told that if the government would agree to raise the licence dues by this amount it would make £13,000,000 available for entertainments tax relief each year.

Members were unanimous in their support of the idea and urged the adoption of the Birmingham resolution to the general council.

There was no support for the view that cinema screens should be employed to present the tax relief campaign to the public. F. G. W. Chamberlain (chairman) said that he thought the main objection was that the public would inevitably expect a reduction of admission prices.

Informing the Press

One view put forward was that the press should be asked to present the cinemas' case to the public and that newspapers should be kept closely informed of the exhibitors' position.

The branch, in the meantime, is determined to launch a new drive to put the plight of exhibitors before West Country MPs. It has decided to send them a letter from the branch giving information about the number of cinemas in their divisions which have been forced to close because of the tax burden.

Mr. Chamberlain, commenting on the new Films Bill, said it had come as a surprise to find that quota restrictions were involved as well. "We certainly expected far more opportunity to discuss it," he said.

Restrictions on the producers were very few, he pointed out, and they did not seem to have to account for the money they would receive. It was to be paid over on the basis of the earnings of the film. This was a safeguard, but a limited one.

Mr. Chamberlain continued: "Some of the expenses of the producers should be examined; to us they seem to pay ridiculous sums to artists they never use. We at least hope that the government will watch extravagance over costs, with the result that it can reduce the contribution we have to make."

He added that if greater efforts were made to sell British films abroad an easier solution to present difficulties could be found. The crux of the issue was that the American market was closed—the Americans wanted it all ways.

Subscriptions

Members again discussed the proposed new subscription scales, and there was criticism of the fact that a branch delegate, E. C. Rogers (Gloucester), the vice-chairman, had voted against a resolution from members during the general council's debate.

Mr. Rogers was unable to attend the branch meeting.

Mr. Chamberlain reported that a resolution he had put forward, asking for the subscription increases to be referred back, had been defeated, and then C. R. Thompson asked: "What is the position? This branch passed a resolution and Mr. Rogers didn't support it: in fact, he opposed it."

"What were the duties of a delegate? Was he not supposed to support branch resolutions?"

The chairman replied that he thought a delegate should support branch resolutions, as he represented the branch and was there to carry out its wishes. He might, however, decline to do so if he notified the branch beforehand.

Mr. Thompson: "If there are more delegates like Mr. Rogers, then the general council does not reflect the opinions of members."

Mr. Chamberlain suggested that the reason why Mr. Rogers had voted against the resolution was that, as a member of the finance and management committee of the CEA, he had felt bound to do so.

H. Gower: "He should have pointed out the wishes of the branch and abstained from voting."

Mr. Chamberlain had earlier pointed out that he understood the new subscriptions deal would include provisions for down-grading on the same lines as were worked previously.

He pointed out that further investigation had shown that if membership stayed the same the new scales would bring in double the £6,000 which the CEA said it needed.

He went on: "I sincerely hope that the new scales won't damage the association, but I'm afraid a lot of people will fall out." He appealed to any branch members who considered resignation on the grounds of increased subscription to ask for down-grading before they decided to give up their membership.

Mr. Thompson suggested that the decision to adopt the new scales supported a general feeling that a lot of members of the general council were out of touch with the views of the rank and file of the association.

The branch has decided to ask the Bristol licensing justices to receive a deputation on the question of Sunday hours. The deputation will ask for Sunday playing time to be extended from five hours to six, so that full programmes can be shown twice. Members have reported that second-house audiences are complaining because they cannot be shown the full programme on Sunday.

PLAZA, AINSDALE, FOR SALE

THE PLAZA, Ainsdale, together with the first-floor ballroom, four lock-up shops and car park, is to be offered for sale by auction on January 31. Opened as a cinema in 1927, the Plaza seats 598 people. When it was acquired by Furness Electric Theatre Co., Ltd., from the Coliseum Company five years ago, £5,000 was spent on new projection equipment, de luxe seating and gas fired boilers for heating.

A. V. Branford, principal director, said rising costs could be met but for the crippling effect of entertainments tax and opposition of television.

"This is a fine suite of buildings and as we should like to see the Plaza continue as a cinema we are offering it as a going concern," said Mr. Branford. "It is suitable for other purposes."

Mr. Branford said no change was contemplated at his company's other theatre, the Electric, Barrow-in-Furness.

Liverpool magistrates, last Friday refused an application to allow "Rock Around the Clock" to be shown at city cinemas.

TRADE SHOW OFFERS—DECEMBER, 1956

Title	Regd. No.	Renter	Running Time (min.)	Certificate	Length (feet)	Stars	Box-Office Angle	"Kine." Review	Release Date
†ABDULLA THE GREAT ...	F. 21981 ...	British Lion-Independent	102	U	9,267	Gregory Ratoff, ... Kay Kendall, Sydney Chaplin	Very good popular booking (C) ...	Dec. 6	Floating
ADVENTURES OF CAPTAIN AFRICA, THE	F. 21941/ 21955	Columbia ...	15Eps.	U	1,350 approx.	John Hart, ... Rick Vallin	Good children's club (CC)	Dec. 13	Floating
‡AFFAIR IN RENO	F. 21983	British Lion-Republic	74	A	6,773	John Lund, ... Doris Singleton	Fair average programmer (C) ...	Dec. 13	Dec. 24
BABY DOLL	—	Warner ...	113	X	10,301	Carroll Baker, ... Karl Malden	Big potential X certificate turn-up (NC)	Dec. 27	Not Fixed
†BRINK OF HELL	F. 22040	Warner ...	114	U	10,312	William Holden, ... Lloyd Nolan	Excellent general booking (C)	Dec. 20	Jan. 7
CHNOUF	—	Gala	90	X	7,984	Jean Gabin, ... Magali Noel	Good specialised booking (NC) ...	Dec. 13	Floating
CRIME OF PASSION	F. 22005 ...	United Artists	85	A	7,732	Barbara Stanwyck, Sterling Hayden, Raymond Burr	Very good general booking (NC) ...	Dec. 20	Jan. 21
†DAVY CROCKETT AND THE RIVER PIRATES	—	Disney... ...	80	U	7,289	Fess Parker, ... Buddy Ebsen	Cast-iron, popular and family box-office attraction (CC)	Dec. 13	Not Fixed
EMPTY ROOM, THE	F. 21969	20th Century-Fox	44	U	3,921	Jeffrey Hunter, ... Virginia Field, Patric Knowles	Moderate second (C)	Dec. 13	Not Fixed
FORBIDDEN WOMAN ...	—	Supra ...	90	X	8,100	Linda Darnell, ... Valentina Cortese, Anthony Quinn	Ticklish booking (NC)	Dec. 13	Not Fixed
†FRONTIER SCOUT	F. 21937 ...	United Artists	84	U	7,612	Tony Martin, ... Peggie Castle, Ron Randell	Good double bill (C)	Dec. 6	Dec. 17
GERVAISE	F. 21986 ...	Miracle ...	115	X	10,350	Maria Schell, ... Francois Perier	Outstanding specialised hall booking (NC)	Dec. 27	Not Fixed
†GIANT	F.22039	Warner ...	195	A	17,731	Elizabeth Taylor, ... Rock Hudson, James Dean	Infallible general box-office proposition (C)	Dec. 27	Mar. 24
GIRL IN BLACK, A	F.21960	Curzon ...	93	A	8,370	Ellie Lambetti, ... Dimitri Horn	Booking mainly for specialised halls (NC)	Dec. 6	Not Fixed
GODZILLA, KING OF THE MONSTERS	F. 22004 ...	Eros	80	X	7,235	Raymond Burr, ... Takashi Shimura	Very good stunt booking (NC) ...	Dec. 20	Not Fixed
GUN BROTHERS	F. 21936 ...	United Artists	79	A	7,132	Buster Crabbe, ... Ann Robinson, Neville Brand	Reliable second (C)	Dec. 6	Dec. 17
†‡GUN FOR A COWARD... ...	F.22023	JARFID ...	88	U	7,930	Fred MacMurray ... Jeffrey Hunter	Good outdoors (CC)	Dec. 20	Jan. 7
HEFFERAN FAMILY, THE ...	F. 21964 ...	20th Century-Fox	45	U	4,001	Paul Douglas, ... Alexis Smith	Handy-size second (C)	Dec. 6	Jan. 7
*HIDE-OUT, THE	Br./E. 21979	JARFID ...	57	U	5,133	Dermot Walsh, ... Rona Anderson, Ronald Howard	Good British second (C)	Dec. 6	Dec. 24
†‡HOLLYWOOD OR BUST ...	F.21982	Paramount ...	95	U	8,456	Dean Martin, ... Jerry Lewis, Anita Ekberg	Capital light booking (CC)	Dec. 13	Dec. 24
*HOSTAGE, THE	Br./E. 22003	Eros	79	A	7,200	Ron Randell, ... Mary Parker	Very moderate British programmer (C)	Dec. 20	Not Fixed
‡LOVE ME TENDER	F. 21965 ...	20th Century-Fox	89	U	8,029	Richard Egan, ... Debra Paget, Elvis Presley	Big potential star and title attraction, particularly for industrial and teenage audiences (C)	Dec. 6	Jan. 14
*MELBOURNE OLYMPIAD ...	Br./E. 22007	Renown ...	65	U	5,962	Commentary by ... Nancy Spain, Robert Beatty, Eamonn Andrews	Topical second (CC)	Dec. 27	Dec. 24
MIRACLE ON 34TH STREET...	F. 21953 ...	20th Century-Fox	46	U	2,138	Macdonald Carey, Thomas Mitchell, Teresa Wright	Handy-size second (CC)	Dec. 6	Dec. 3
†MISTRESS DU BARRY ...	—	Films de France	97	X	8,740	Martine Carol, ... Andre Luguet	Excellent X booking for specialised halls (NC)	Dec. 27	Floating
MOTHER, SIR !	F. 22009 ...	AB-Pathe ...	82	U	7,480	Joan Bennett, ... Gary Merrill	So-so booking (C)	Dec. 20	Dec. 24
†OH ! MY PA-PA	F. 21940 ...	AB-Pathe ...	89	U	8,030	Lilli Palmer, ... Karl Schoenboeck	Very good double bill (CC)	Dec. 6	Jan. 14
†ONCE UPON A TIME	—	Gala	62	U	5,544	Commentary by ... Robert Beatty	Wonderful family fare (CC)	Dec. 27	Floating
ORAGE	F.304	Archway ...	92	X	8,200	Charles Boyer, ... Michele Morgan	Good specialised booking (NC) ...	Dec. 27	Not Fixed
OVERNIGHT HAUL	F. 21970 ...	20th Century-Fox	45	A	4,053	Richard Conte, ... Lizbeth Scott, Richard Eyer	Reliable second (C)	Dec. 13	Feb. 4
ROCK, ROCK, ROCK	F. 21971 ...	Warner ...	85	U	7,714	Tuesday Weld, ... Teddy Randazzo, Alan Freed and his band	Tenth-rate stunt booking (C)	Dec. 13	Not Fixed
†SEVEN MEN FROM NOW ...	F. 21972 ...	Warner ...	76	U	6,924	Randolph Scott, ... Gail Russell, Lee Marvin	Good double bill (C)	Dec. 13	Not Fixed
SHAKE, RATTLE AND ROCK !	F. 21995 ...	Anglo Amalgamated	74	U	6,721	Lisa Gaye, ... Touch Connors	Reliable title proposition for industrial audiences and teenagers (C)	Dec. 6	Dec. 31
†SILENT WORLD, THE	F. 21987 ...	JARFID ...	82	U	7,417	Jacques-Yves ... Cousteau	Outstanding interest feature (CC) ...	Dec. 6	Not Fixed
SPRING REUNION	F. 22010 ...	United Artists	79	U	7,157	Betty Hutton, ... Dana Andrews	Average double bill (C)	Dec. 20	Jan. 21
*†‡THREE MEN IN A BOAT ...	Br./E. 22013	British Lion-Independent	94	U	8,520	Laurence Harvey, ... David Tomlinson, Jimmy Edwards	Very good popular and family hall holiday fare (CC)	Dec. 27	Jan. 21
†‡THREE VIOLENT PEOPLE ...	F.21962	Paramount ...	98	A	8,988	Charlton Heston, ... Anne Baxter, Gilbert Roland	Very good general booking (C) ...	Dec. 6	Jan. 21
*UP IN THE WORLD	Br./E. 21980	JARFID ...	90	U	8,171	Norman Wisdom, ... Maureen Swanson, Jerry Desmonde	Excellent British light booking (CC) ...	Dec. 6	Dec. 24
WIRETAPPER	F. 22006 ...	Exclusive ...	82	A	7,486	Bill Williams, ... Georgia Lee, Douglas Kennedy	Booking mainly for industrial element (C)	Dec. 20	Not Fixed
YAQUI DRUMS	F. 21990 ...	AB-Pathe ...	70	U	6,308	Rod Cameron, ... Mary Castle, J. Carrol Naish	Sound western support (C)	Dec. 13	Not Fixed

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children. * British Quota Picture. † In Colour. ‡ Wide Screen.

Church-sponsored Feature 'Has a Popular Appeal'

PETER EVANS' STUDIO ROUND-UP

DOCTOR CHARLES LEBER, white-haired, thick-girthed chief of Foreign Missions of the Presbyterian Church in the U.S said earnestly: "Say that again."

I repeated: "This film you are making, 'Accused,' precisely what religious doctrine does it preach?"

He took my elbow and guided me into a quiet corner of the ABPC studio. "This picture doesn't *preach* anything. We think it will be able to stand on its own merits as an *entertainment* subject," he explained.

Has the powerful Presbyterian Church set itself up as a film financing company? Not exactly. The fact is, the church has a story it believes must be told. It is a story based on fact, telling of a political revolution and the place of the church in the present-day ideological conflict in Africa. It deals with the problems of racial equality and the rights of self-determination.

"We wanted to make an impact. And the commercial cinema is still the most opinion-forming medium in the world," said Leber.

And that is why the Presbyterian Church has sunk half a million dollars into this feature-length, SuperScope, Eastman Color production starring Eartha ("I want to be sinful") Kitt, Sydney Poitier, Juano Hernandez and John McIntire.

The final cut version will run for approximately 86 minutes. Negotiations are currently going on with three major distributing companies in the States and AB-Pathe is the best bet to handle the picture in this country.

Said Leber: "Our church will not ask to be identified with the picture in any way. It can be exploited purely as a commercial venture."

Like 'Friendly Persuasion'

He likened the film to MGM's "Friendly Persuasion." "This picture gives the public a new insight into the Quaker religion. Of course, it wasn't sponsored by the Quakers but just goes to prove how entertaining religious-based films can be," he said.

When "Accused" has finished its commercial life, it will be reduced to 16-mm. and made available to local organisations and religious groups. There was no deep desire, said Leber, to make mighty profits from the investment. "We shall be content to cover our costs," he stated.

The film is being made for the church by Film Productions International, a Hollywood company specialising in foreign locations. Its "The Stranger," made for the Indian government, won the Golden Reel award of the American Assembly for 1955.

The unit spent four weeks in Eastern Nigeria, under the direction of Gilbert Gunn. Gunn returned with 30 minutes' screen time and a tropical disease. Studio direction has been taken over by American Michael Audley.

Ex-actor Audley has been dialogue director and test director for both MGM and 20th-Fox in Hollywood. I suggested to him that since the producers were not particularly box-office conscious, it would enable him to be more courageous in his handling of this worthwhile subject.

"This is true in many respects," he admitted. "But I believe that the story still has a popular appeal in its general content—and that element is important. Still, I will always try for something off-beat."

Over lunch, executive producer and secretary of the office of broadcasting and films of the Foreign Missions of the Presbyterian Church, W. Burton Martin, revealed that it was originally planned to make the film on Southern Rhodesian locations.

When the Southern Rhodesian authorities read the script they replied: Your picture will not be shot here. It will not be shown here and your representative will not be admitted to this country.

It would appear that the script, by Kenn Carmichael from an original story by producer Lloyd E. Young, is controversial.

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THERE was something missing on the MGM set of Charter's "Lucky Jim." It was director John Boulting's grand piano, a property as inevitable as Liberace's candelabra or Mike Todd's cigar. Boulting, as is well known, can usually be found relaxing between set-ups tickling the ivories with a fair degree of professionalism.

The missing piano was just one clue to the tremendous amount of concentration and energy the bespectacled twin is pouring into this Kingsley Amis, Somerset Maugham award-winning comedy.

I spent several hours on the set, standing often less than a few feet from director Boulting. But not once did he notice me; not once did I see him relax or even smile—despite actor Ian Carmichael's highly amusing performance. Even the South African test match commentary on the portable radio could not altogether distract this cricket-loving Englishman.

I should think that this production is probably the toughest assignment Boulting has ever handled. He took over the directorial reins some time after the picture had started, following a difference of opinion as to its conception with director Charles Crichton and producer Vivienne Knight.

Art director Elliot Scott confessed he had a bit of a shock when he learned that the giant quadrangle of the university was to be built in the studio and not filmed on location. Scott set to work and built a three-sided set, utilising as much stock property as possible, covering 200 x 100 ft. and generally thought to be the biggest set in MGM Elstree's history (illustrated below).

Scott has been with MGM for ten years and worked on such pictures as "Safari," "Beyond Mombasa," "Odongo" and "The Little Hut." In Scott's opinion, lighting cameraman Max Green is about the best in the business. "He can make something out of nothing," he says.

For the interior quadrangle set, Scott helped Green by emphasising the light and shade of the building with paint. "But we didn't go as far as using the old German technique of painting shadows," he added.

Patrick Campbell has written the screenplay with additional scenes and dialogue by Jeffrey Dell. Stars: Ian Carmichael, Sharon Acker, Terry-Thomas, Hugh Griffith, Maureen Connell (married to director John Guillermin), Clive Morton, Jean Anderson, Jeremy Hawke and Reginald Beckwith. British Lion will release.

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YET ANOTHER British production company comes to my notice. It has been formed by Jon Penington and David Eady in association with David Henley. The first subject will be "The Paper Chase," a comedy-thriller from the novel by Julian Symons, noted crime novelist.

Shooting begins in March, probably at Shepperton. This is the first of three the company has planned for this year. Penington will produce with Eady directing. The script has been written by Julian Symons, Eady and Penington.

Says Penington: "First we shall make two co-features, just to get the company operational and established." He adds that after this he will concentrate on "bigger subjects aimed at the world market" since it is his belief that the time is coming when anybody wishing to stay in the business will have to "develop an international outlook."

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HOLLYWOOD'S "method" exponent, Rod Steiger, is at present in this country preparing for "Across the Bridge," due on the floor at Pinewood on January 21. Ken Annakin will direct for producer John Stafford.

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TECHNICAL product report. I'm informed by Ilford that it is now able to accept colour transparencies made on all types of 35-mm. reversal film for making Ilford colour prints and also colour duplicate transparencies. However, as before, transparencies for printing and duplicating can only be accepted unmounted or in card mounts because of the risk of transparencies mounted in glass becoming damaged in transit.

In addition to this extension of the colour print and transparency duplicate service, prints and duplicates of good quality can also be made from transparencies of 35-mm. film in formats smaller than 24 x 36-mm. Also, black and white negatives, from which excellent black and white prints can be made, can now also be made from any colour transparency original on any 35-mm. film in formats up to and including 24 x 36-mm.

This three-sided set of a university quadrangle was built at Elstree for MGM's LUCKY JIM, measures 200 ft. by 100 ft., and is thought to be the biggest set in the company's Elstree history. Art director Elliot Scott, who built the set, confessed that he had a bit of a shock when he learned that the exteriors were not to be shot on location

SHOWMANSHIP

by Frank Hazell

Let Us Not Sink to This

RECENTLY, on the Underground, I heard a discussion between two people on what, to my mind, is one of the most tasteless pieces of showmanship I have witnessed in a long while. This has been carried out by a cinema in Tottenham Court Road now playing "East of Eden," the James Dean film.

Since his death he has become the hero of an hysterical cult similar to that which sprang up after the death of Valentino. Though not to my taste, this sort of thing is at least understandable in terms of impressionable youngsters bent on worshipping some symbol, but to exploit this kind of morbid sensationalism in front-of-house advertising is merely indecent.

The front of this particular theatre had black drapes and carried a wreath with a rather mawkish reference to what we all agree was a tragic loss to the cinema. After going to have a look at it myself, I could well understand the revulsion of my two fellow-passengers on the train.

I am sure that when "Giant," Dean's last film, goes on release we shall not sink to this kind of showmanship in promoting it.

Of course, one would not object to the full story of Dean's contribution to cinema history being exploited—as long as it's done in the right manner. But it's at these very times that some members of our industry seem to sink into the yawning gulf of shoddiness and bad taste—and when that happens, who can blame the public if they say the cinema is one of the baser forms of entertainment?

While still on this important subject of good and bad taste, I was disturbed to note in the annual film reviews of several critics a reference to the low standard of cinema posters. Perhaps they have been prompted by the recent complaints in the House of Lords of the poster for "Zarak"—though for the life of me I can't see anything wrong with it. But increasingly of late, I must admit there have been many indecent posters on the hoardings. I think our publicity boys should take warning—in case we get over here the same sort of thing that is happening in Western Germany.

In Bonn, the capital, there is a plan to lift the adult minimum age from 16 to 18 years—and to implement this by issuing movie passports to youths—all this, whether justified or not, being the result of widespread playing of what many would consider unsuitable fare for adolescents. At present, it is not certain if the new regulation will come into force; but it is a timely warning to us over here to take stock of what we are showing to our young folk.

TELEVISION AND RADIO

OVER THE holiday period there have been very few programmes directly concerned with films. However, on BBC-TV, at peak cinema time of 7.15 p.m. there was one programme which showed extracts from some of MGM's best musicals. Extracts chosen included clips from "Seven Brides for Seven Brothers," "Neptune's Daughter," "High Society" and "Guys and Dolls." Though all these are really top-class films, extracts from their song or dance numbers didn't really come off.

Admirable Quality

I think this is due mainly to the admirable quality of MGM musicals in particular, in which most numbers aren't speciality spots but are woven into the thread of the story. Unless one sees them in their context they are often apt to be puzzling rather than entertaining, however brilliant and exciting they undoubtedly are.

However, MGM was doubtless consoled by the mention that "High Society" was on at the Empire and that "Guys and Dolls" was on general release.

Some future radio and television programmes which you might find of interest are:

Extracts from "The Man in the Sky," and an interview with Jack Hawkins are to be seen in BBC television's "Picture Parade" on Monday, January 14, at 10 p.m. There will be a further edition of the same programme on the following Monday, January 21.

"Parade," a programme about the under 'twenties in which the main feature will be "Going to the Cinema," spotlighting teenagers' choice in films, with recordings from London and Birmingham, will be on the BBC's Light Programme on Thursday, January 17, at 6.15 p.m.

Interviews with Otto Preminger about his film "Joan of Arc" and Richard Widmark are to be heard in "Woman's Hour," also on the BBC's Light Programme on Thursday, January 17, at 2 p.m.

On Sunday, January 20, at 3.30 p.m. on the BBC's Home Programme, "Talking of Films" will present Benjamin Frankel who will discuss music composing for films.

In the BBC Light Programme's "Home for the Day," also on Sunday, January 20, at 9.15 a.m., Gordon Gow will review current films.

RENTERS' CAMPAIGNS

FOR "The Animal World," Warner is issuing a fascinating coverage story bulletin which should make some intriguing copy for the newspapers. The most interesting part of the film is perhaps the early section dealing with prehistoric monsters, and the technical difficulties associated with making the life-size models animated on the screen. The bulletin also gives details of the world-wide co-operation the company received from scientific and zoological bodies in the making of the film.

Part of the campaign for this film will include a painting contest, linked with photographic dealers, for which the prize will be stereoscopic film viewers, complete with 3-D picture reels of the "battle of the monsters" sequence from the film. The campaign book from Warner will, of course, be reviewed in a later edition of this column.

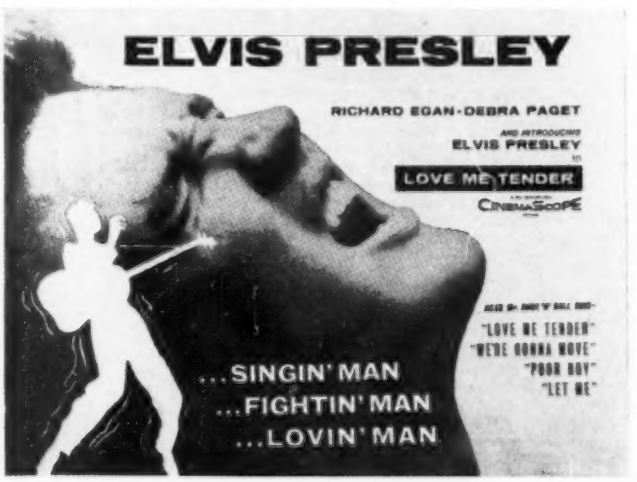
POSTER OF THE MONTH

THE MAIN object of a poster is obviously to place before the public the most attractive features in a film and to present them as attractively and enticingly as possible. This applies irrespective of whether the goods to be sold are an exciting story or a popular star—the basic rules remain the same. "Love Me Tender" (whatever that may mean) has only one thing to sell—Elvis Presley—and Fox is right to have made him the main subject of its film poster. The whole thing is perhaps slightly pretentious as regards artwork, but at least it veers on the right side and the artists have tried to make the poster of an interesting composition which will attract others besides Presley fans.

Another good poster is that for the Norman Wisdom film "Up in the World." Again, it's the star who's being sold, this time in a humorous manner, and the poster isn't cluttered up with details of story or other extraneous matter.

Fox's Top Poster

My poster of the month award goes to Fox for this effort in connection with the film LOVE ME TENDER. Certainly a poster for the Presley fans



THE COMPANY OF SHOWMEN

Even the Opposition Got a Boost

MANY managers make a point of giving that little extra effort to films made in our own studios; and this is understandable, particularly when the organisation has both production and exhibition interests. T. B. Wilkins, Odeon, Kensington, arranged a composite page for "House of Secrets," and it's nice to see that the opposition (Regal, Walham Green), playing the same film, was also included in the advert.

Over-all, the main feature of the campaign was its emphasis on new star Michael Craig. After some trouble, an interview was arranged between the star and local newspaper columnists, which resulted in useful press. A display in Thos. Cook's window was centred around a still of the star with an air hostess at the company's offices in Paris, and a teaser poster was designed for display at the staff hostels operated by John Barker's stores.

Bill Quest, Odeon, Dalston, also concentrated his attentions on the star, and arranged a personal appearance. The press for this was outstanding, and the teenagers turned out to give Craig a rousing welcome. A display in the foyer gave notice of this and was an engaging effort with plenty of atmosphere. The final gimmick was the presentation to Bill Quest by Michael Craig of his second KINE. Showmanship Seal of Merit.

Making the press his top promotional line, **F. J. Smidmore,** Odeon, Manchester, started his campaign by "sticking my chin out"—he circulated a letter to patrons in which he said he had never been so enthusiastic over a film before and giving details of the story and stars. This was reported in ten papers. He also arranged a contest in several papers in which entrants had to describe their most exciting experience, while in Paris, in fifty words.

CO-OPERATIVE SERVICES—ONCE AGAIN

OVER THE past year many films have been linked with the services. It seems that films on war or on particular exploits in warfare are top box-office these days, so it's no wonder that services seeking recruits should be so co-operative. "A Hill in Korea" is another of these films and where the local regiment did, in fact, serve in that theatre of war, the co-operation and support can be comprehensive.

W. R. Wood, Gaumont, Egremont, Wallasey, had his tie-up with the Army Cadets who put on a display of weapons, model army equipment and badges. Personal letters were sent to selected residents and window displays completed a small but effective campaign.

G. Guthrie, Trocadero, Elephant and Castle, made the basis of his campaign a "comfort appeal" and this was launched with a well-designed foyer display, which, besides giving details of the appeal, displayed the kind of articles the troops need. The WVS promised to knit "comfies" with any wool that was donated and as a side slant there was an appeal for pen pals for six local lads.

The other foyer display was of equipment and medals and the payboxes and sales kiosk were decorated to tone with the general theme. Front-of-house had a large banner dominating the site and over the main front door the title was displayed.

Assistant manager **D. N. Baker,** Gaumont, Yeovil, had a display of equipment used in the Korean campaign in the theatre foyer. Being an ex-serviceman himself who took part in the Korean campaign he was the ideal person to arrange a reunion of all ex-Korea men in the area. The press gave this some prominence, also the recruiting drive for the West Somerset Yeomanry.

The credits for the following campaign at the Gaumont, Sutton, include the chief operator, chief of staff and doorman, as well as **F. Salter** and his A/M, **N. C. Longley,** so it really was a staff effort. A flashing display with stills was erected in the foyer and this, no doubt, is where the chief came in. With the use of red gelatine, the battle scene was made to look most realistic. To aid recruiting for the local TA regiment a foyer display of equipment and weapons was mounted and members of the unit were in attendance. Again the press was above average and another good job was done, both for theatre and for the local army units.

Well-constructed

Perhaps the most comprehensive and attractive foyer display on this film comes from **C. E. Brown,** Gaumont, Preston. Again it was built around army recruiting and many of the features were well-constructed and designed permanent sets. Equipment, photographs, medals and dummies in various uniforms were linked with the film display material, making the whole foyer an attractive and interesting item on its own.

P. Roberts, T/M, Gaumont, Chester, invited veterans of the Korean campaign to the first night and from the list of names published in the press, Chester seemed to have a fair representation in that theatre of war. Again the foyer was given over for army recruiting and two Welsh Guards in dress uniform were in attendance. The Cheshire Regt. loaned many of its historic uniforms, together with a fine selection of old prints detailing the regiment's history.

W. G. Kyle, Odeon, Bury St. Edmonds, started his campaign three weeks in advance with good use of the newsboard, and distribution of bookmarks and throwaways. Table cards were used in restaurants and cafés, and again equipment and photographs on an army theme were displayed in the foyer. Opening night was made a civic occasion, with the mayor inspecting the guard of honour supplied by the Army Cadets.

Korean Veterans

J. D. Payne and his assistant, **R. Rigg,** Gaumont, Stratford, E15, also appealed through the press for Korean veterans and their visit was linked with a personal appearance of a star from the film. This double-link with fact and fiction gave the press an ideal news line and front-page pictures were published of star and veterans. Opening night was indeed a gala occasion, for the band and troops from the Royal Masonic Institute for Boys marched through the streets to the theatre and then on to the stage. The pictures Mr. Payne has sent show how well the performance was produced. The mayor also opened the army recruiting exhibition and this again was not only well arranged but of great interest to all theatre patrons.

Some managers have already started and completed their appeals for aid for the Hungarian refugees, and good results have come from these efforts. I have a press cutting which shows local ABC managers presenting a cheque for £105 to the mayor of Nuneaton's fund. The managers were **N. Ward** (Ritz), **F. Simpson** (Hippodrome) and **A. Hallam** (A/M, Ritz). This was the result of collections made at their theatres in co-operation with the WVS.

While making a personal appearance at the Odeon, Dalston, in connection with his film HOUSE OF SECRETS, Michael Craig presented manager Bill Quest with his second "Kine." Showmanship Seal of Merit (l. to r.) Michael Craig, H. V. Scott, district manager, and Bill Quest

John Bee, Odeon, Worcester, gave some of the refugees practical help in making them forget their trouble and had them along to a performance at his theatre. This hospitality was further extended to the period in which they will be waiting to find work: they will be the guests of the management in the intervening weeks. A very nice Christmas gesture that was reported in full on the front page of the local paper.

A Competition

One of the competitions in the showmanship field still running in conjunction with the KINE. is the Anglo Amalgamated double feature bill "The Day the World Ended"/"Phantom from 10,000 Leagues." It is still going strong and the winner has not yet been picked by any means. Two more campaigns have been submitted for this programme—from the Picture House, Aston Cross, Birmingham, and from **A. Webb,** Picturedrome, Darlaston. In both, most of the usual angles were exploited with some success, and Mr. Webb produced his own four and six sheets by using the renter's quad as the central motif and adding his own plug lines.

"It's Great to be Young"—at least that's what **J. A. Gallacher,** Regal, Kilmarnock, headed the press story of his chief-of-staff's 46 years' service at the theatre. I don't report this because of the campaign but only to congratulate **Alan Muir,** the gentleman in question.

A road safety painting contest, organised by **S. Moar,** Odeon, Waterloo, Liverpool, was judged by the mayor, and the picture of the exhibition in the local paper shows the high standard achieved by these club members.

L. J. Brown, Rex, Leytonstone, had a fancy dress contest for his club's birthday, and as the press picture shows, the youngsters really got into the spirit of the thing.

A birthday cake, its presentation to a Darby and Joan club, well reported in the press, was the result of **R. A. Scott's** celebrations at the Rex, Norbury.

Yo-Yo championships have been held at many clubs, to which the world champion Yo-Yoer is always invited. They invariably get good press and the kids enjoy it too. Reports from **D. C. Rees,** Odeon, Sketty; **R. E. Gordon,** Odeon, Llanelly; and **Frank Seymour,** Ritz, Potters Bar, are all of the same high standard.

The Showman Also Commends...

Figures in parentheses indicate number of credits

ADAMS, D. G., Regal, Kirkcaldy: Public relations, My Teenage Daughter, Sailor Beware (3). **Affolter, L. M.,** Gaumont, Stoke-on-Trent: Run For the Sun/Rebel In Town. **Allen, A. A.,** Ritz, Crayford: Smiley, The Baby and the Battleship, Reach for the Sky, The Unguarded Moment, Anything Goes, The Long Arm, The Man Who Knew too Much (2). **Archer, D. J.,** Empire, Coventry: The Burning Hills, Rebel Without a Cause, East of Eden, The Gun Runner (3). **Askew, L.,** Savoy, Colne: Reach for the Sky.

BAKER, D. S., Regal, Chester: Satellite in the Sky/Animal World. **Baker, G. J.,** Gaumont, Manchester: Death of a Scoundrel, Public relations (1). **Baker, R. C.,** Gaumont, Hanley: Children's Club. **Barton, E. D.,** Odeon, Bath: Pardners. **Barton, F.,** Prince of Wales, Harrow Road, W9: The Great Locomotive Chase. **Battison, L.,** Savoy, Edinburgh: Tarantula, Reap the Wild Wind, The Harder They Fall/Fury at Gunsight Pass, Eye Witness, On the Waterfront/The Red Beret (3). **Baxter, F.,** The Picture House, Leicester: The Proud and Profane. **Beasley, E. F.,** Grange, Dagenham: The Green Man/Every Second Counts. **Benn, P. B.,** Ritz, Keighley: Sailor Beware, Public relations, youth club (3). **Bentley, R.,** Odeon, Llandudno: Bus Stop. **Bignell, A. W.,** Palace, Dorchester: Bandido. **Bigny, E. C.,** Playhouse, Colchester: Stage show. **Bint, B.,** Gaumont, Chorlton-cum-Hardy: Rock Around the Clock, Reach for the Sky (2). **Bird F.,** Music Hall, Chester: The Man Who Knew Too Much. **Bird, T. W.,** Gaumont, Whitley Bay: The Long Arm and others. **Birse, H. C.,** A/M, Gaumont, Greenock: Children's club, The Long Arm (2). **Bish, H. S.,** Gaumont, Chippenham: Genevieve, Reach for the Sky (3). **Blease, G. B.,** Odeon, Bury: Public relations. **Boarer, R.,** Astra, Wahn: The Iron Petticoat. **Boot, A.,** Gem, Liverpool: Ramsbottom Rides Again. **Brinley, L. J.,** A/M, Odeon, Newport: The Mountain. **Brodie, C. F.,** Regal, Barrow-in-Furness: Lady Chatterley's Lover/The Sniper, My Wife's Family/Crashing Las Vegas, Bride of Frankenstein/Man Made Monster (3). **Brown, R. N.,** Astra, Syerston: No Smoking, Private's Progress (2). **Browne, J. E.,** Odeon, Yeovil: It's a Wonderful World. **Buckle, E.,** Casino, Manchester: The Baby and the Battleship. **Buckley, A.,** Ritz, Brighouse: Ramsbottom Rides Again. It's Great to be Young. **Bullock, A.,** Beacon, Smethwick: Smiley, Carousel (2). **Burgess, S.,** Capitol, Barking: Children's club. **Burns-Moyes, J.,** Gaumont, King's Cross: House of Secrets. **Burton, J.,** Hippodrome, Middlesbrough: The Eddy Duchin Story. **Button, P.,** The Playhouse, Bexhill-on-Sea: The Great Locomotive Chase.

CALDERWOOD, S. W., Lyceum, Edinburgh: My Teenage Daughter. **Callander, D.,** Vandyck, Bristol: The Fiends, Yield to the Night (2). **Campbell, D. M.,** Regal, Stirling: Pardners. **Campbell, J. G.,** Regal, Coatbridge: The Baby and the Battleship. **Cargill, P. R.,** Gaumont, Falkirk: Jacqueline/Outside the Law. **Carter, A. R.,** Odeon, Guernsey: Yield to the Night. **Cawthorne, R.,** A/M, Gaumont, Plymouth: A Hill in Korea. **Chalmers, W. W.,** Odeon, Haverstock Hill, NW3: Mam'zelle Pigalle, The Great Locomotive Chase. **Chapman, J. K.,** A/M, Globe, Stockton-on-Tees: Press relations, The Searchers (2). **Clark, C.,** T/M, Odeon, Greenock: Reach for the Sky (2). **Cleeves, D. J.,** Astra, Gaydon: Pete Kelly's Blues. **Cockburn, R. C.,** Odeon, Skipton: Reach for the Sky. **Colson, W. D.,** Odeon, Crewe: The Unguarded Moment. **Coombes, D. H.,** A/M, Empire, Coventry: The Bad Seed. **Cooper, A.,** Ritz, Hyde: Children's club. **Cordier, P. J.,** Regal, Oxford: Sailor Beware. **Craig, B. I.,** Odeon, Cardiff: Children's club, Attack, Christmas activities (3). **Crook, T. W.,** Casino, Liverpool: Away All Boats. **Crookes, W. L. H.,** A/M, George, Glasgow: Sailor Beware. **Crosby, J. H.,** A/M, Regal, Gt. Yarmouth: It's a Wonderful World. **Cross, L. J.,** Ritz, Bexhill: The Bad Seed, Rock Around the Clock (2). **Cullimore, A. L.,** Playhouse, Manchester: The Searchers.

DAWSON, A. E., Odeon, Darlington: The Weapon/Home and Away. **Dean, D. F.,** A/M, Odeon, Dudley: The Green Man. **De Meza, D. J.,** The Pavilion, Ashton-under-Lyne: Pardners. **Dixon, J. A.,** Regal, Chesterfield: The Searchers. **Ducker, J.,** A/M, Super, Stamford Hill: Attack, The Mountain, House of Secrets, Written on the Wind (4). **Dunachie, J.,** Regal, Glasgow: Cell 2455 Death Row, Slave Woman. **Dunbar, C. H.,** Picture House, Glasgow: It's Great to be Young.

EDMONDSON, K. D., Gaumont, Chester: Child in the House. **Edwards, G. I.,** Odeon, Warrington: Public relations. **Ellis, J. W.,** Odeon, Chester: The Weapon, The Green Man, Public relations (3).

FIELD, F. J., Odeon, Barrow: It's a Wonderful World. **Fielder, R.,** Bristol, Birmingham: The Gold Rush. **Fisher, J. B.,** Regal, Hull: The Searchers, The Baby and the Battleship and others (2). **Freeman, H. A.,** Savoy, Uxbridge: Beyond a Reasonable Doubt, Beyond Mombassa, You Can't Run Away From it (3).

GALLACHER, F. A., Gaumont, Crewe: Run for the Sun, A Hill in Korea (2). **Galloway, A. G.,** A/M, Gaumont, Bradford: The Great Locomotive Chase. **George, H. E.,** Palace, Arbroath: The Werewolf, Creature With the Atom Brain, Child in the House, Run for the Sun, Rebel in Town (3). **Gent, H.,** Royal Hippodrome, Liverpool: The Proud and Profane. **Gilbert, H. J.,** Savoy, Enfield: Theatre publicity. **Gilchrist, B.,** Gaumont, Sunderland: The Great Locomotive Chase, Mam'zelle Pigalle. **Goddard, B. L.,** Vale, Mirfield: Children's club, House of Bamboo (2). **Gordon, R. E.,** Odeon, Llanelly: Odongo, Children's club, Public relations (3). **Goss, R. P.,** A/M, Odeon, Sale: The Green Man. **Gray, A.,** Olympia, Cardiff: The Fiends, X the Unknown. **Grazier, T. F.,** Odeon, Hanley: Pardners, The Mountain, The Green Man, Every Second Counts (3). **Greenwood, C.,** Odeon, Lancaster: The Weapon and others. **Grossman, H.,** Savoy, Uxbridge: Invasion of the Body Snatchers, The Great Locomotive Chase (2).

HANDFORD, E. G., Rex, Bedminster: The Burning Hills. **Hardie, W. W.,** A/M, Gaumont, Ilfracombe: Away All Boats. **Hare, J. W.,** Regal, Gt. Yarmouth: The Unguarded Moment, Walk the Proud Land. **Harris, A. H.,** Pavilion, Wylde Green: Sailor Beware, The Baby and the Battleship. **Harris, D.,** Gaumont, Walsall: A Hill in Korea, Run for the Sun. **Harris, H. B.,** Majestic, Retford: Theatre publicity. **Heatlie, D. M.,** A/M, Regal, Aberdeen: Satellite in the Sky, The Bad Seed, Cry in the Night (2). **Henman, E. C.,** Ritz, Clapton: Cell 2455 Death Row, The Gun Runner (2). **Hilton, P.,** Astra, West Raynham: Theatre publicity. **Hobdell, R. E.,** Odeon, Marlow: Every Second Counts. **Holmes, F. L.,** Ritz, Sunderland: Christmas activities, Satellite in the Sky (2). **Holroyd-Doveton, J. D.,** Picture House, Highbury: You Can't Run Away From It. **Horrex, C.,** Majestic, King's Lynn: A Hill in Korea. **Howard, A. H.,** Cinerama, Perth: Child in the House. **Hughes, D.,** Royalty, Hull: The Fiends, X the Unknown, My Teenage Daughter, The Eddy Duchin Story (3). **Hurry, E. C.,** Regal, Edmonton: You Can't Run Away From It.

INGLEDEW, A. G., Odeon, Finchley: The House of Secrets. **Inglis, W. R.,** A/M, Odeon, Chester: The Mountain, Pardners (2). **Ivison, D. H.,** T/A/M, Odeon, Stafford: Pardners.

JAMES, J. W., Regal, Trowbridge: The Baby and the Battleship, Yield to the Night (2). **Jones, C.,** Plaza, Southampton: Rock Around the Clock. **Jones, H. R. W.,** Odeon, Bloxwich: The Eddy Duchin Story.

KEELING, G., Kingsway, Hadleigh: Reach for the Sky, It's Magic, and others (2). **Kemble, C. S.,** Gaumont, Richmond: Beyond a Reasonable Doubt. **Kerr, D. F. C.,** Pavilion, Airdrie: Reach for the Sky. **Kirk, R. J.,** Majestic, Stoke-on-Trent: It's Great to be Young. **Klein, L.,** Odeon, Deptford: The Mountain, Attack (2). **Knee, M. A.,** Crown, Birmingham: The Conqueror, theatre publicity, Foreign Intrigue, The Ambassador's Daughter (4).

LA HAYE, A. A., Gaumont, Camden Town: Beyond a Reasonable Doubt. **Laing, J. L.,** Regal, Aberdeen: The Extra Day. **Lamb, B. D.,** A/M, Odeon, Manchester: The Light Across the Street. **Lawrie, W.,** Regal, Greenock: Serenade, The Searchers, Yield to the Night, The Baby and the Battleship (4). **Laybourne, H.,** Odeon, Southsea: The Sharkfighters. **Learmonth, W.,** Gaumont, Dundee: Beyond Mombasa. **Lennard, E. G.,** Palladium, Midsomer Norton: Gunpoint. **Lewis, B. C.,** Electra, Oxford: Hans Christian Andersen, Girls in Prison, Reach for the Sky, It's Great to be Young (4). **Lister, O. L.,** Rex, Coalville: Reach for the Sky. **Lloyd, K. B.,** Gaumont, Southport: Nightfall. **Lloyd, T. L.,** Queens, Wolverhampton: The First Travelling Saleslady. **Lock, R. J.,** Odeon, Kensal Rise: House of Secrets. **Longley, J. N.,** Empress, Sutton Coldfield: The Long Arm. **Lorrimer, R.,** Bedford, Liverpool: He Laughed Last. **Lovell, L.,** Regal, Edinburgh: It's Never Too Late, Miracle in the Rain, It's Great to be Young, Yield to the Night (4).

MACDONALD, J. A., Rembrandt, Ewell: Children's club. **MacLeod, D. J.,** Coliseum, Glasgow: Satellite in the Sky, Invasion of the Body Snatchers (2). **Makin, J. F.,** Odeon, Leigh: It's a Wonderful World. **Manning, R. A.,** A/M, Regal, Kilmarnock: Trapeze, The Gun Runner (2). **Mepsted, L.,** Odeon, Colindale: The Solid Gold Cadillac. **Mills, P. J.,** Gaumont, Liverpool: Death of a Scoundrel, Nightfall (2). **Moffat, W. T.,** Gaumont, Southsea: The Great Locomotive Chase. **Money, R. D.,** Odeon, Sidcup: It's a Wonderful World. **Moody, R. A.,** Savoy, Teddington: Children's club. **Moss, V. G.,** Forum, West Hartlepool: The Fiends, The Burning Hills (2). **Murdoch, S. V.,** Gaumont, Liverpool: Lucky Me.

NATHAN, E., Gaumont, Southall: You Can't Run Away From It. **Nutter, M.,** A/M, Odeon, Lancaster: Attack.

PAGE, L., Odeon, Leicester: The Solid Gold Cadillac. **Parker, R. W.,** Savoy, Exeter: The Searchers, theatre publicity, Sailor Beware (3). **Parr, B. H.,** Odeon, Swiss Cottage: House of Secrets. **Parry, J. A. R.,** Tudor, Bourne: Reach for the Sky. **Pearce, F. W. R.,** Gaumont, Trowbridge: Rock Around the Clock. **Peters, N.,** Palace, Swindon: Written on the Wind. **Pickering, K.,** A/M, Regal, Wakefield: Theatre publicity. **Porter, R. G.,** Majestic, Leeds: You Can't Run Away From It, The Great Locomotive Chase (2). **Potts, R. H.,** Odeon, Exeter: The Weapon. **Pretty, B.,** Gaumont, Wakefield: Beyond Mombasa. **Priston, D. V.,** A/M, Odeon, St. Austell: The Eddy Duchin Story. **Purves, C. A.,** Astra, Hemswell: The Intimate Stranger.

RABONE, W. S., Tudor, Dewsbury: Invasion of the Body Snatchers. **Raistrick, R.,** Gaumont, Sheffield: You Can't Run Away From It. **Reed, P.,** Odeon, Portsmouth: House of Secrets. **Reeve, D. K.,** Odeon, Salisbury: It's a Wonderful World, The Solid Gold Cadillac, theatre publicity (2). **Reilly, B. A.,** A/M, Odeon, Bury: Written on the Wind, Attack (2). **Richardson, B. E.,** Regal, Beverley: Yield to the Night, Alexander the Great, Serenade (3). **Riddiford, E. G.,** Elite, Wimbledon: The Bad Seed. **Ridler, G. W.,** Gaumont, Bradford: The Great Locomotive Chase. **Ridler, N.,** A/M, Odeon, Bradford: The Eddy Duchin Story. **Rintoul, D.,** Gaumont, Grimsby: Beyond Mombasa. **Robdrup, S.,** Empire, Darlington: Yield to the Night, The Werewolf (2). **Roberts, C. W.,** Odeon, Wrexham: It's a Wonderful World. **Roberts, W.,** Capitol, Wallasey: My Teenage Daughter, The Unguarded Moment, Yield to the Night (3). **Robinson, F. D.,** Odeon, Paignton: The Long Arm. **Robinson, F. S.,** Odeon, Stepney: House of Secrets. **Rogers, H. O.,** Odeon, Bishop Auckland: The Eddy Duchin Story, The Littlest Outlaw (2). **Romaine, R. H.,** Ritz, Leeds: The Gun Runner. **Rowland, T.,** Odeon, Bristol: Public relations, children's club (2).

SAFFIN, R. V., A/M, Central, Reading: Sailor Beware, The Bad Seed (2). **Sale, S. L.,** Granada, Dover: Away All Boats, stage show (2). **Sand, H.,** Odeon, Hendon: House of Secrets. **Sargeant, J.,** Empire, Islington: Girls in Prison/Hot Rod Girl. **Saxton, W.,** A/M, Odeon, Chesterfield: The Solid Gold Cadillac, Pardners (2). **Scardifield, J. A.,** Odeon, Dover: The Green Man. **Sharples, D. E.,** Odeon, Weymouth: It's a Wonderful World, My Teenage Daughter (2). **Shatwell, H. V.,** Gaumont, Halifax: A Hill in Korea. **Shaxted, W. T.,** Gaumont, Burslem: It's Never Too Late. **Short, T. D.,** Rialto, Southampton: It's a Wonderful World. **Simmonds, M.,** T/M, Odeon, Folkestone: The Mountain. **Simpson, F.,** Hippodrome, Nuneaton: Lady Chatterley's Lover, public relations (2). **Skellow, P. E.,** Odeon, Spalding: The Ambassador's Daughter. **Skelton, G. L.,** Regal, Rochdale: Sailor Beware. **Smith, J. L.,** Ritz, Edinburgh: The Baby and the Battleship, newsreel, Yield to the Night, Raiders of the River (4). **Sobey, L.,** Wallaw, Blyth: Yield to the Night, The Searchers (2). **Sowden, R.,** Gaumont, Chelsea: Children's club. **Sowerby, W. L.,** La Scala, Paisley: Reach for the Sky. **Stephens, M. A.,** A/M, Gaumont, Northampton: The Great Locomotive Chase/Mam'zelle Pigalle. **Stewart, P. A.,** Odeon, Hamilton: Reach for the Sky.

TAYLOR, E. M., Odeon, Hinckley: Serenade. **Taylor, J. S.,** A/M, Odeon, Hanley: The Solid Gold Cadillac. **Taylor, R. C.,** Regal, York: My Wife's Family. **Thomson, A.,** Regal, Colchester: Written on the Wind. **Tite, G. A.,** A/M, Odeon, Bognor Regis: The Green Man. **Tompkins, B.,** Odeon, Mile End Road: House of Secrets. **Tooke, B. S.,** A/M, Playhouse, Colchester: Stage show, The Fiends (2). **Tull, W.,** Odeon, Lewes: Away All Boats. **Tyne, C. A.,** Gaumont, Putney: You Can't Run Away From It, Beyond Mombasa (2).

WALKER, J., Odeon, Hove: The Green Man. **Walton, W.,** A/M, New Empire, Ashton-under-Lyne: The Fiends, Invasion of the Body Snatchers (2). **Ward, M. E.,** Olympia, Newport: The Searchers, Sailor Beware, public relations (3). **Watson, C. S.,** Elite, Middlesbrough: The Baby and the Battleship, minors' birthday (2). **Watson, F. C.,** Beech Hill, Otley: The Feminine Touch. **Watson, G. A.,** Gaumont, Guernsey: The Killing. **Weedall, J. H.,** Odeon, Radcliffe: Bandido, The Eddy Duchin Story (2). **Weller, A. C.,** Odeon, Chelmsford: Stage show, anniversary (2). **Whittington, D.,** A/M, Gaumont, Bootle: The Proud and Profane. **Wicks, E.,** Whitehall, Rotherham: The Baby and the Battleship, The Searchers (2). **Wilkins, L. A.,** Gaumont, Islington: Nightfall. **Wilkinson, E.,** A/M, Tredegar, Newport: The Mountain. **Williams, A.,** Regent, Crosby: Public relations. **Williams, G.,** Regent, Chatham: Cell 2455 Death Row, The Gun Runner, The Bad Seed (3). **Williams, J. P.,** Gaumont, Wembley: Nightfall. **Wilmot, G.,** Odeon, Southampton: Attack, House of Secrets (2). **Wilmot, R. C.,** Odeon, Newcastle-on-Tyne: The Battle of the River Plate. **Wilton, N. A.,** Odeon, Winchester: The Mountain. **Wood, W. R.,** Gaumont, Wallasey: It's a Wonderful World. **Woodman, C. F.,** Odeon, East Ham: Attack. **Worrill, H.,** A/M, Playhouse, Windsor: The Bad Seed, Sailor Beware, The King and I, Written on the Wind (4). **Wright, D.,** Odeon, Ipswich: Written on the Wind. **Wyatt, W. T.,** Ritz, Edgware: Cell 2455 Death Row, The Gun Runner (2). **Wyeth, E. P.,** Gaumont, Swindon: The Iron Petticoat.

YARROW, M. J., A/M, Ritz, Ipswich: Satellite in the Sky. **Yates, R.,** Albion, Castleford: Public relations. **Yeoman, B. T.,** A/M, Odeon, Surbiton: House of Secrets.

ZAGURY, M. J., Embassy, North Harrow: The Gun Runner, Cell 2455 Death Row (2).

Good Campaign From Dublin on 'Viva Las Vegas!'

FROM Dublin's fair city where film business is so pretty comes a campaign on "Viva Las Vegas!" which is one of the most comprehensive in a long time.

Carried out by **Tommy St. John,** of the Ambassador, it started off with a trailer of the film four weeks before playdate. A fortnight before Mr. St. John had booked a short about that fabulous city and, wisely, followed it with the trailer, leaving no doubts in the public's mind.

As he is general manager for a group of cinemas, all his subsequent-run halls carried slides.

A press show and reception were held ten days before playdate and resulted in an unprecedented departure on the part of Eire's two Sunday newspapers which published pictures and stories in advance of the film.

Well ahead, star posters were used at various vantage points such as busy bus stops and football grounds, TWA gave a window over to the film and the only pictorial newspaper printed pictures and an article on the "Frankie and Johnnie" number.

OCTOBER AWARDS

FIRST PRIZE (engraved Silver Lion and £10, plus £5 from ABC): **A. W. Rifkin,** Ritz, Harringay ("Bhowani Junction").

SECOND PRIZE (engraved Bronze Lion): **S. Harvey,** Ritz, Romford ("Bhowani Junction.").

SPECIALLY COMMENDED (certificates) **P. E. Jelks,** A/M, Savoy, Portsmouth ("Forbidden Planet").

HIGHLY COMMENDED (certificates): **George Newton,** Gaiety, Leeds ("Forbidden Planet"); **D. M. Heatlie,** A/M, Regal, Aberdeen ("Forever Darling"); **H. E. George,** Palace, Arbroath ("Viva Las Vegas!"); **A. G. Cattell,** Regal, Torquay ("Forbidden Planet"); **J. W. Abbots,** A/M, Granby, Reading ("Bhowani Junction"); **Roy Fielder,** Bristol, Birmingham ("Bhowani Junction").

No fewer than five fifteen-minute broadcasts were obtained on the film—and a screening was given to a distinguished audience of the Abbey Theatre and radio actors and music critics. This resulted in useful gossip stories and music reviews.

The *Evening Herald*, with a 110,000 circulation, carried a composite page, the first for over two years, and all Irish newspapers carried reviews and pictures.

The theatre itself had its biggest display ever, size, 24 ft. x 6 ft.—an eye-catcher which passers-by could not miss.

Short of the actual radio broadcast scripts, full evidence of the campaign was supplied and it is one of which Mr. St. John may well be proud.

Lawrence Edge, of the Alhambra, Shotton, decided that the best way to put over "Viva Las Vegas!" in his district was to concentrate on newspaper publicity.

Starting a month ahead of playdate with the film's title, which appeared in the newspaper in various guises, each one with either a picture or an editorial. The build-up continued culminating in a bold streamer display illustrated with eight stills. Six featurettes on the film's stars were published and the rival newspaper carried a painting contest.

Apart from his routine theatre publicity he made good use of pictorial D/Cs and contant use of the recording of "The Gal with the Yellow Shoes" number from the film.

For "The Fastest Gun Alive," **A. H. Holloway,** of the Central, Reading, arranged tie-ups with a large toy store and a carnival store, both of which gave displays applicable to the film.

A fashion house and a ladies' hairdressing salon similarly co-operated on the co-feature, "These Wilder Years."

Overprinted shopping bags were used to good effect by a multiple bakery and by a man dressed in woman's clothes at busy centres in the town.

An effective foyer display included a life-sized mounted blow-up of Glenn Ford, complete with gun.

Eight grocers' shops co-operated with **John L. Smith,** of the Ritz, Edinburgh, in publicising "Somebody up there Likes Me."

Each one of the shops also distributed 2,000 throwaways with deliveries of customers' goods.

A radio store helped by plug-recording the theme song from the film and members of the staff co-operated in advertising the film in a whispering campaign.

MORE MGM CREDITS

"Somebody up there Likes Me."—A. Bougard, A/M, Regal, Brixton; L. J. Brown, Rex, Leytonstone; G. Williams, Regent, Chatham; G. F. Johns, Princess, Dagenham; D. J. McLeod, Coliseum, Glasgow.

"Bhowani Junction."—A. Bougard, A/M, Regal, Brixton; D. Callander, Vandyck, Bristol; R. H. Romaine, Ritz, Leeds.

"Viva Las Vegas!"—W. S. I. Henderson, Picture House, Dennistoun; V. Burns, George, Charing Cross, Glasgow; D. Callander, Vandyck, Bristol; J. A. Dixon, Regal, Chesterfield; A. Buckley, Ritz, Brighouse.

"I'll Cry Tomorrow."—S. Harvey, Ritz, Romford; R. H. Romaine, Ritz, Leeds; D. J. MacLeod, Coliseum, Glasgow; K. Pickering, A/M, Regal, Wakefield.

"The Fastest Gun Alive."—M. J. Zagury, Embassy, N. Harrow.

"Forbidden Planet."—W. Roberts, Capitol, Wallasey.

"Wedding Breakfast."—L. Sobey, Wallaw, Blyth.

"Guys and Dolls."—L. J. Cross, Ritz, Bexhill; F. C. Young, A/M, Savoy, Brighton.

MANAGEMENT

It's Quality That Counts

WITH THE START of another year—one in which the cinema will face greater competition than ever before—it is as well to examine once again the basic principles of our job. The one salient factor of which we must never lose sight is that in the last analysis, irrespective of campaigns of one kind or another, the main thing is the actual film we play. Good management may help to bring in the regular flow of patronage to the run-of-the-mill programme, but basically it's the film's quality that counts.

On the other hand, if the same film is running at two or more theatres in the same area, the way in which you run your theatre will undoubtedly be a contributing factor in determining the extent to which you lure patrons away from your opposition's houses. Over the next month or so, then, I think it might be interesting to deal each week with one aspect of cinema management and examine it in detail. All these aspects are, of course dependent on each other, and without any one of them the patron's enjoyment of the film would be seriously marred.

Management is an all-embracing subject, covering all the duties implicit in the efficient running of a theatre. Too often, for instance, managers are inclined to feel that, because there is a district engineer, projection is not their responsibility; or that, because there is control from above over one section or another this takes responsibility out of their hands.

I admit that "systems" *can* destroy the personal interest which managers might otherwise take in various aspects of their duties—but this only happens if managers allow themselves to lose the personal sense of the theatre "belonging" to them.

This week the subject is—

PROJECTION

THIS PART of our work can ruin our main object—the efficient exhibition of films—more than any other. Shoddy projection will nullify the entertainment value of the greatest film. Recently I have noticed many failures in this department—and am answered with the excuse that it's difficult to get operators and that if you're not careful in handling them they'll leave. My reply to this is that operators should indeed be treated just as well as other members of the human race; and if they're not, good luck to them in their quest for another job. In other words, the good manager will inevitably be on both a friendly and business-like basis with his operator and will do his best to maintain the projectionist's pride in his work.

Badly lighted pictures, pictures out of frame, jumpy pictures, missed change-overs, even out of place reels—all these are depressingly common faults in projection found in cinemas all over the country. We sometimes think that our patrons don't notice these failures, but they do. What's more these faults ruin their concentration by breaking the continuity and sense of participation—which is fatal, particularly in a thriller or high drama.

Too little attention is given to sound. This is a vital factor in film presentation, and if the film is properly cued at the first performance the correct gauging of the sound levels can increase the dramatic effect of the film.

A Warning

A note of warning should, however, be given here. It is not just raising the levels at the loud sections that brings about this response in the audience, but rather the maintenance of a consistent level of sound in keeping with the original recording. When the theatre begins to fill up, does the operator gently raise his sound to combat the absorbent quality of the extra patrons' bodies? Does he check, on each change-over, that the density of light is consistent with the previous reel? Do you as manager have any system whereby you are able to check that the operator is in fact doing his job correctly—or is the whole thing left to chance?

Too often, projection is considered a simple matter by young operators. Just learn how to place a film in the projector, strike the arc, and watch through the porthole. The rest of the time, they feel, may then be spent in repairing a neighbour's radio set. I'm afraid I've frequently found this attitude recently, and one reason is that the youngsters we recruit are not given the right basic training. How many young operators, for instance, could tell you how the operating box works *technically*? How many know when a film has been printed satisfactorily; or how to pick out some of the errors that are commonly found on a bad print? How many, in fact, are prepared to take the trouble to find out just a little more than the chief is prepared to teach them? It is the manager's job to encourage this interest and where possible to help youngsters to increase their knowledge.

The answer, these days, to most of the technical hitches is simply to call in the service engineer. But how much more gratifying it would be if your operators were sufficiently keen at their work, and therefore knowledgeable, to be able to put right all but the most serious failings.

Next week I hope to discuss some of the other duties that fall to the chief operator these days. While somewhat dull on the face of it, many of these jobs could be made interesting—not just extra chores to be coped with due to staff shortages.

SHIP CARBONS

TALKING OF PEOPLE **by PAUL PENMAN**

From Projectionist to Proprietor

FROM projectionist to cinema proprietor is the record of **George Bell,** who has resigned as general manager of the Queen's cinema, Littleborough, Rochdale, to become owner of the Lyric cinema, Chadderton, Oldham. He started work as a projectionist at the Queen's when he returned from the 1914-18 war, and was appointed general manager about 25 years ago.

■ ■ ■

Donald Sparrow, a Norwich man and for the past six months a trainee manager at the Odeon, Norwich, has been appointed assistant manager at the Odeon, Broadway, Peterborough. Previously he spent eight months at The Rank Organisation's London headquarters.

■ ■ ■

Olive Porter has retired as cashier of the Strand Cinema, Hull, after 42 years' service. She went to the Strand a few months after it opened in 1913. "I issued thousands of 2½d. tickets in the good old days when the tickets were metal discs," said Miss Porter.

■ ■ ■

The closing down of the Picture House, Erdington, Birmingham, by ABC recalls the interesting fact that its last manager was **Alice Ashmore,** who has been engaged on that circuit in the Birmingham area for the past 20 years. She started as chief cashier at the Regal, Handsworth, but when it was blitzed in 1940 she temporarily joined the staff of the Prince of Wales Theatre, Birmingham. While the Regal was being put into order again that theatre was destroyed by enemy bombs and the reopening of the Regal shortly afterwards found her becoming manager of that ABC house. Since then she had charge of the Palladium, Hockley, and the Astoria, Aston, before settling down at the Erdington Picture House. She claims to be the only survivor of several manageresses engaged by ABC in the early days of the war.

■ ■ ■

R. D. Bowden has been appointed manager of the Ritz, Oxford in succession to **Edward P. Frankham,** Mr. Bowden has held managerial positions at Bridlington, Halifax, Cambridge, and Lancaster.

■ ■ ■

Michael Rowley, salesman with Paramount, and the only son of **L. Norman Rowley,** of the Scala, Liverpool, was married recently at Down Cathedral, Northern Ireland, to **Moya Smyth.** Norman Rowley is believed to be the senior cinema licensee in Liverpool; he has held a city licence for 41 years.

■ ■ ■

H. E. Benzeval, manager of the Regal, Derby, since its opening in 1938, who has recently recovered from a heart attack, will not, after all, transfer to the less onerous post of manager of the Popular, Derby. After further medical advice he has decided to retain his post at the Regal.

■ ■ ■

Jack Lyons, who last October took over the Walham Green Regal, has succeeded **W. L. Twigden** as manager of the Regal, Brixton. He joined ABC in 1946 at Coventry and has held positions as manager at Atherstone, Manchester and Edgbaston since 1950.

■ ■ ■

Having been in control of the reopened Shepherd's Bush Gaumont since June, **Frederick C. Pearman** has been placed in charge of the CMA management school at Finchley. He joined CMA in 1946 and was promoted house manager at the Trocadero six years ago. He has since been manager of the Court, East Molesey, the Putney Palace and the Wimbledon Gaumont.

■ ■ ■

With ABC since he was invalided out of the army in 1944, and manager of the Broadway, Southampton, since September, 1955, **Joe Murphy** has resigned from the circuit. Mr. Murphy has had managerial spells at the Savoy, Reading, the Savoy, Stourbridge, and the Majestic, King's Lynn.

■ ■ ■

Alec Gray, formerly of the Olympia, Cardiff, has succeeded **Ernest Lawler** as manager of the Ritz, Chatham. Mr. Lawler came to the Ritz from the Regal, Hull, 11 years ago, and has now retired.

LATE EXTRAS

Thursday, January 10.
2.30 p.m., Own. — **" Cha-Cha-Cha Boom! "** (Columbia).
Friday, January 11.
10.30 a.m., Own.—One short (British Lion).
10.30 a.m. and 2.30 p.m., Own.—" Zarak " (Columbia).

LONDON AND PROVINCIAL TRADE SCREENINGS

LONDON										
Tues., Jan.	15	10.30	Rialto	The Girl Can't Help It; one short		20th Century-Fox	Tom Ewell ...	—
,, ,,	15	10.30	Studio One ...	The Counterfeit Plan; one short		Anglo Amalgamated	Zachary Scott ...	A
Sat., ,,	19	10.30	Odeon, Swiss Cottage	Treasure at the Mill		British Lion-CFF	———	U
BIRMINGHAM								
Tues., ,,	15	10.30	Forum	Baby Doll		Warner ...	Carroll Baker ...	X
GLASGOW								
Fri., ,,	18	10.45	Regal	Baby Doll		Warner ...	Carroll Baker ...	X
LEEDS								
Tues., ,,	15	10.30	Ritz	Baby Doll		Warner ...	Carroll Baker ...	X
LIVERPOOL								
Tues., ,,	15	10.30	Scala	Stagecoach to Fury		20th Century-Fox	Forrest Tucker ...	A
Fri., ,,	18	10.30	Futurist... ...	The Desperadoes are in Town ...		20th Century-Fox	Robert Arthur ...	A
MANCHESTER								
Tues., ,,	15	10.30	Cinephone ...	Fernandel the Dressmaker ...		Miracle ...	Fernandel ...	—
NEWCASTLE								
Wed., ,,	16	10.30	Haymarket ...	Baby Doll		Warner ...	Carroll Baker ...	X
NOTTINGHAM								
Thur., ,,	17	10.30	Carlton ...	Baby Doll		Warner ...	Carroll Baker ...	X
SHEFFIELD								
Tues., ,,	15	10.30	Hippodrome ...	Three Men in a Boat		British Lion-Independent	Laurence Harvey	U
Thur., ,,	17	10.30	Hippodrome ...	Baby Doll		Warner ...	Carroll Baker ...	X

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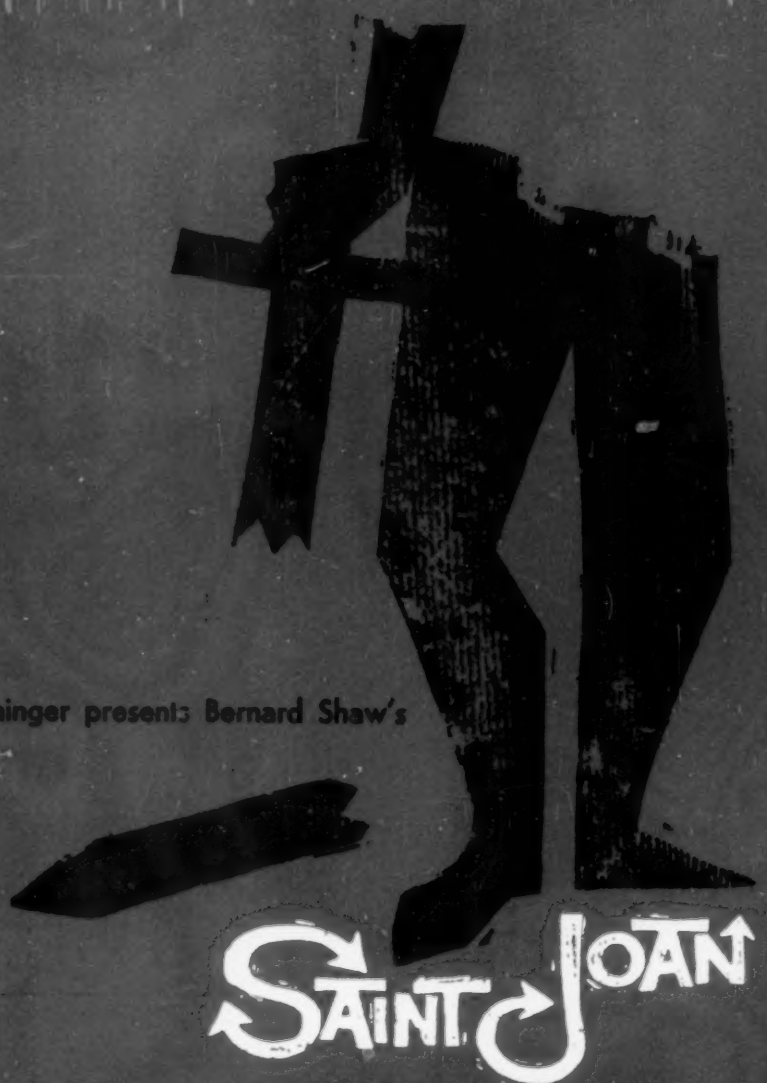
Rehearsals started Dec. 17, 1956. Shooting Jan. 9, 1957 at Shepperton Studios. World Premiere, Orleans and Paris, May 12, 1957. Pre-release engagements, scheduled for June, 1957: London, Leicester Square Theatre; New York, Victoria.

RICHARD WIDMARK, RICHARD TODD, ANTON WALBROOK, JOHN GIELGUD, Felix Aylmer, Harry Andrews, Barry Jones, Finlay Currie, Bernard Miles, Patrick Barr, Margot Grahame, Francis de Wolff, Victor Maddern, David Oxley, Sydney Bromley, Thomas Gallagher and JEAN SEBERG as 'Saint Joan.' Produced and directed by Otto Preminger. Screenplay: Grahame Greene. Production Design: Roger Furse. Music: Mischa Spoliansky. Photography: Georges Perinal. Associate Producer: Douglas Peirce. Distributed by United Artists.